

DW BULLETIN

THE MONTHLY NEWS 'ZINE

NO 47 £1.20

SEPTEMBER 1987

SEASON 25 BOOKED IN

SEASON 25 HAS BEEN "LOGGED" INTO THE BBC'S 1988 PLANNING SCHEDULES AND RECORDING WILL COMMENCE NEXT APRIL WITH AN OB (OUTSIDE BROADCAST).

Structurally the season will be identical in format to Season 24, comprising of 4-4-3-3 part stories, with one of the 3-parters again recorded entirely on OB (shot entirely on location on video as opposed to film).

JN-T SET TO PRODUCE EIGHTH SEASON

It seems almost certain that John Nathan-Turner will again be producing (his 8th season), a job he regards as "safe", with Andrew Cartmel staying on as script editor.

Steve Wyatt has already been asked to submit a story outline on the strength of his forthcoming PARADISE TOWERS story.

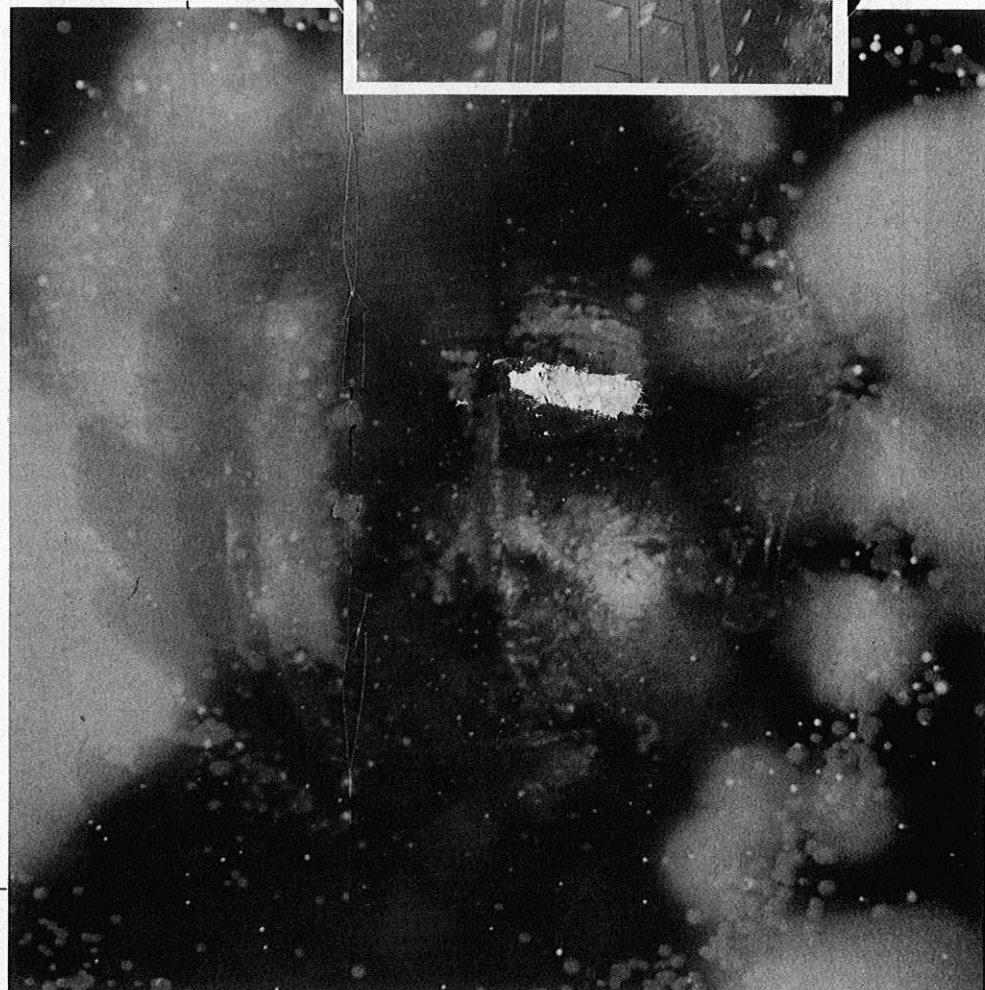
25TH ANNIVERSARY SPECIAL DOUBTS

No recording time has been allocated for a possible 25th anniversary special and it appears that the production office didn't put in a request for one, so if there is to be another celebratory story it will presumably be incorporated into Season 25 itself.

Once again next season could be halted in early production, but considering the marketing potential for DOCTOR WHO in anniversary year, this should be one case where the season will automatically sail through.

**'EVIL' 2 BACK
AT THE BEEB**

SEE PAGE 3...



Welcome aboard, Sly



Behind the '60s Scene

THE ABOMINABLE SNOWMEN,
September 1967



EDITORIAL

3

WHOOCHAT

DWB, 5 WHITEGATE GARDENS, HARROW-WEALD, MIDDLESEX HA3 6BW

A new season and a new Doctor are upon us! I must say the new titles look stunning and the theme music appears to be a vast improvement too, but I'll reserve judgement on the story till I've seen all four episodes, especially after last year's mass faux pas at PanoptiCon VII following episode 1 of MYSTERIOUS PLANET! It is so easy to blindly praise a story at the time because of the excitement generated by months of anticipation and glossy effects—ATTACK OF THE CYBERMEN (from 35 down to 80) and SEASON 22 (from 2 down to 10) in our Series Survey results this issue illustrating this all too clearly, so do think carefully when submitting your views for publication.

Last issue we neglected to credit Jeremy Bentham and Tim Westmacott for their invaluable help on the photo side of the Delgado Tribute, sorry chaps! Till next month (gosh, doesn't time fly?!)—GARY

DWB#47, SEPTEMBER 1987

COVER—Just two of the 1,200 frames that comprise the effective new opening titles for Season 23. Turn to page 3 to find out how they were made...

2: BEHIND THE '60s SCENE—This issue a nostalgic look back at a popular Patrick Troughton story screened 20 years ago this very month; the top still shows director Gerald Blake discussing a shot with Debbie (Victoria) Watling and Frazer (Jamie) Hines as the cameraman calls for lighting adjustments; below left depicts the trio of Jamie, Victoria and Travers (Jack Watling) and the last still has a Yeti (Reg Whitehead) being interviewed by Ted Brown of the BBC Wales News Team, Wales providing the setting for this chilling tale. Incidentally it has come to light that colour footage exists from this story as a series of test-shots by the director Gerald Blake.

3: WHOOCHAT—We take a critical look at topical happenings in the WHOniverse.

4-5: NEWS

6-7: LETTERS and part 4 of our comic strip adaption of PYRAMIDS OF MARS.

8-10: 1986 SERIES SURVEY FINAL PLACINGS—We complete the long-awaited results of the biggest poll of its kind with a comprehensive guide to the fans' ALL-TIME CLASSICS / CLANGERS and the individual categories.

11-12,15: INTERVIEW—An absorbing talk with Sylvester McCoy's first director Andrew Morgan, whose previous credits includes BLAKES 7, Triangle and the current Knights of God with Patrick Troughton.

14: ROGER DELGADO—A TRIBUTE; Your views on this long overdue publication and the great man himself.

16: SPECIAL DWB OFFER 4—A double helping of transatlantic literature as we bring to these shores the leading US and Canadian WHO publications, Whovian Times and Enlightenment.

ACKNOWLEDGEMENTS TO THIS MONTH'S CONTRIBUTORS: W.H.Allen, BBC Photo Sales, Marion Breeze, Tim Collins, DWFC, DWIN, Antony Howe, Andrew Morgan, Screen International, Rod Ulm, Andrew Szabo, Tony Clark & Broadcast.

PUZZLE CORNER

What do the following five stories have in common: THE CRUSADE, THE DALEKS' MASTER PLAN, THE ARMAGEDDON FACTOR, WARRIORS' GATE and TERMINUS. The first correct entry out of the mailbag will win a set of Whovian Times as featured in Special Offer this issue.

LAST MONTH'S ANSWER: Sailing ship and sword-fighting. WINNER: Derek Attman from Blackpool.

SUBSCRIPTIONS: Up to the next Winter Special please send £5 to the above address (US-\$10).

NEXT ISSUE: Barry Letts and Terrance Dicks double interview, An analysis of the Series Survey results, The first review of TIME AND THE RANI, A report on PanoptiCon VIII, & MUCH MORE !!

ADVERTISING RATES & DETAILS (FAN) One page (A4 camera ready) £33, half page (130 x 390mm / 270 x 195mm) £16 50, quarter page (130x195mm / 65 x 390mm) £9 25 / eighth page (65 x 195mm / 130 x 95mm) £5 75. (COMMERCIAL) One page - £38, half page - £20 50, quarter page - £12, eighth page - £7 50.

*Next issue copydate: September 30 *Ads must comply to above dimensions *Ads in breach of copyright or of an offensive nature will be returned *Black ink only and all text must be typed.

DWB ADVERTISING RATES ARE NOW ALMOST HALF THOSE OFFERED BY OUR NEAREST RIVAL WHILE REACHING OVER 75% OF THEIR READERSHIP !!!

VOL. 5, NO. 2. PUBLISHED FRIDAY, SEPTEMBER 11th 1987. EDITED AND PUBLISHED MONTHLY BY GARY LEVY TO WHOM ALL MATERIAL IS COPYRIGHT EXCEPT BBC COPYRIGHT PAID PHOTOS AND WHERE CREDITED. THE OPINIONS EXPRESSED HEREIN ARE THOSE SOLELY OF THE WRITERS AND ARE NOT INTENDED TO BE INDICATIVE OF EDITORIAL POLICY OR FANDOM AS A WHOLE. NO INTENTION IS MADE TO INFRINGE ANY EXISTING DOCTOR WHO-RELATED COPYRIGHTS. DWB IS A NON-COMMERCIAL VENTURE, PRODUCED BY THE FANS, FOR THE FANS.

A CAUSE FOR CELEBRATION, OR REMORSE ?

One wonders whether John Nathan-Turner will find cause to celebrate his 10th continuous year on DOCTOR WHO this month? If episode one of THE HORROR OF FANG ROCK seems like an eternity away, then forgive me for pointing out this was the episode he was first credited on as production unit manager—and has been on EVERY subsequent episode since—only surpassed by sound veteran Dick Mills, with us continuously since CARNIVAL OF MONSTERS in 1973 but whose job includes working on a wide range of series rather than exclusively on DOCTOR WHO.

Having notched up a decade of his career on one show, surely even Nathan-Turner must be beginning to realise by now it's time to move on, no matter how much his department Heads "plead" with him to stay (or should that be "stay put!"). And if no other television programme wants him he should seek out fresh horizons elsewhere for his own sake, but especially DOCTOR WHO's !

INVESTMENT IN TODAY'S SHOW WILL REAP FUTURE DIVIDENDS

The undisputed success of the recent budget video releases is proof, if any were needed, that DOCTOR WHO is still the most marketable programme on British television. It is also a demonstrable fact that the show sells itself primarily on the sheer quality of pre-1980s DOCTOR WHO. For example, it was the Tom Baker years initially, followed by the Jon Pertwee stories, that sparked the rest of the world (chiefly the US)

into a frenzy of WHO activity, but there the appeal has dropped alarmingly since the advent of Peter Davison and Colin Baker's run of stories. Virtually every story between 1970-'77 stands up as a potential video release, but what, from the past five seasons, is seriously up to their grade? THE VISITATION, EARTHSHOCK, MAWDRYN UNDEAD, ENLIGHTENMENT, FRONTIOS, RESURRECTION OF THE DALEKS, VENGEANCE ON VAROS, REVELATION OF THE DALEKS and CAVES OF ANDROZANI. Just nine stories out of thirty, with half of these of a distinctly average quality. But, if the BBC were to plough back just a small proportion of the money it derives from WHO-related merchandise into improving the standards of the show, and used some of its more talented production people to make it (of course in some areas the show already enjoys the talents of some of the best production crew possible) then the investment would more than pay off in the future as these stories in time could be released onto video cassette (I couldn't imagine even average Nathan-Turner stories like CASTROVALVA, SNAKEDANCE, PLANET OF FIRE or MARK OF THE RANI surviving as commercial videos, let alone such abominations as TIME-FLIGHT, ARC OF INFINITY, WARRIORS OF THE DEEP, TIMELASH or THE MYSTERIOUS PLANET !). The improved quality of the show as a result would also boost the image of the show in the public eye now and so ensuring a future market for the show.

But at the end of the day we should ask ourselves who should be authorizing the making of DOCTOR WHO in the first place—the BBC Departmental Heads, or the financiers at BBC Enterprises...

A SHREWD MOVE BY GRADE, BUT A LOST GENERATION OF FANS ?

Why have most people slammed Michael Grade's decision to schedule DOCTOR WHO opposite Coronation Street on Monday evenings? Don't they see he is putting the show back in the public eye with all of the publicity this move has generated? And as we now know, Grade has no intention of destroying the show. No, he is simply a shrewd businessman who can see there is a floating audience to catch between 7 30-8 00pm on Monday nights where older generations tune into the Street. A current top 10 listing of young people's favourite TV shows places EastEnders at number one (also shown on BBC1 at 7 30pm in the evening). But Coronation Street no longer figures in the top ten under-30s chart so Michael Grade does appear to be playing his cards correctly.

This new timeslot, the latest the show has ever been transmitted in this country incidentally (THE FIVE DOCTORS went out at 7 20pm), would also hopefully restore DOCTOR WHO's credibility as a predominantly teenage/young person's series. Conversely it will also deprive the series of its original intention as a family show. No more hiding behind sofas in terror as the nation's under-10 year olds should, by this time, all be snugly tucked up in bed! But if this timeslot IS the success we think it will be and is retained for future seasons, where will the next generation of DOCTOR WHO fans come from...?

THE PETTY CASE OF DWB, A JOAN SIMMS PIC AND A £57 INVOICE

Anyone who reads Marvel's DWB these days will no doubt be aware of their financial problems which have forced them recently to up the cover price and cut the number of pages. While we sympathise (Continued on Page 15...)

DYNAMIC NEW TITLES LAUNCH SEASON 24

BROADCAST, THE WEEKLY TV TRADE NEWSPAPER, RECENTLY FEATURED A COMPREHENSIVE COLOUR ARTICLE ON THE MAKING OF THE DYNAMIC NEW OPENING TITLES—THE LONGEST YET AT 50 SECONDS COMPRISING OF 1,500 FRAMES (24 PER SECOND!).

The new sequence was devised by BBC graphic artist Oliver Elms and put into practise by Gareth Edwards from an outside company called CAL. The work was done on the Sun Microsystem and Iris computers. John Nathan-Turner provided the reason for the change: "Because

DOCTOR WHO has been running so long it was necessary to keep up with the times. I think it's succeeded for so long because it has continually progressed and computer graphics were the logical step forward." The only brief Nathan-Turner issued to the designer was for the sequence to include the Tardis and, of course, the Doctor's face. Two additional briefs, imposed by the BBC, was for the sequence to contain the "correct emotional content" for DOCTOR WHO, and that the titles had to have a "roller coaster

effect". Edwards saw around this problem by basing it on a sequence he had devised 2 years earlier for a programme called A Comet called Halley. But he insists that the sequence is not gratuitously computer graphics, but in order to create 50,000 stars—loosely based on our Milky Way—a computer was used for reasons of speed.

Another advantage pointed out in the article in using a computer-generated sequence is the ease in which it can easily be rearranged, for example in the event of a change of Doctor!

Nathan-Turner, understandably delighted with the splendid results, will use a couple of the images as inserts in the show itself at some stage.

Information supplied from *INVISION* and *BROADCAST*.

EVIL 2 BACK AT THE BEEB

On Thursday, August 6th, part 2 of *EVIL OF THE DALEKS* was returned 'home' to the BBC archives. News that a copy was to be shown at a Leisure Hive convinced the owner that too many copies had got out to make it worth hanging on to the original print. The print itself is in near-perfect condition and was officially premiered to a 700+ audience at Panopticon VIII on September 13th. DWB is planning a special feature to celebrate the return of this priceless episode for the *WINTER SPECIAL*.

A NEW LEADING-WHO ARTIST

IN THE MAKING...

One of the unexpected successes at this year's Leisure Hive convention was the inclusion of artist Alistair Pearson on the guest list. As well as unveiling some stunning pieces of artwork, he revealed he is currently working on the book cover for *THE UNDERWATER MENACE* with possibly *THE ULTIMATE FOE* to follow, and also expressed less than complimentary views on rival Andrew Skilleter's standard of artwork. Indeed, judging by the quality of his display, Alistair is set to become the new leading WHO artist. His display primarily focussed on his Marvel commission to produce six paintings featuring each Doctor with a common enemy. Marvel—as already demonstrated with the admittedly average Hartnell/Cyberman and C.Baker/Dalek paintings—plan to publish the rest (as modelled here at Leisure Hive by Alistair) as cover pieces with larger pull-out poster versions inside. As yet it hasn't been decided as to which Pertwee painting will be used, but as you can see they are beautifully stunning pieces and hopefully Marvel will do full justice to Alistair's superb use of colour.

Alistair also revealed that Davison's featured enemy was to have been the Master, till he wrote to Anthony Ainley requesting his permission to use his likeness and receiving this curt reply: "To ASP—No, sorry. Anthony Ainley!"

Among the other paintings on show were brilliantly redesigned potential covers for *DESTINY OF THE DALEKS*, *VENGEANCE ON VAROS* and *IMAGE OF THE FENDAHL*—the latter of these agreed by most to be one of the best pieces of WHO-art ever! Unfortunately Target have no plans to rejacket any of the books in the near future.

A painting of all 7 Doctors also won unanimous praise, and a framed painting of Colin Baker fetched over £200 in the charity auction, snatched up by Cyberleader David Banks!!

ACE! (BONNIE'S OUT)



Bonnie Langford will be the shortest-reigning companion, not counting Sara Kingdom or Katarina, when she bows out at the end of *DRAGONFIRE* after a mere 20 episodes in the role of computer programmer/fitness fanatic Mel Bush, a character arguably doomed to failure from the start and certainly the least popular companion in the eyes of the fans.

In her place steps 24 Year old actress Sophie Aldred who debuts in *DRAGONFIRE* as Ace, a chemistry expert who acciden-

tally gets transported to the ice planet featured in the tale after an experiment goes badly wrong!! Tomboy Ace was revealed to a handful of press on August 13th where Sophie commented: "Ace is exactly how I was when I was 16"! Bonnie reportedly left to resume her dance and theatrical career.

STILL ON TRIAL

Michael Grade, in announcing the BBC's autumn line-up of programmes, warned that a question mark still hung over *DOCTOR WHO*. He gave the show the new slot in a bid to win younger viewers who do not follow Coronation Street. It is ironic that the first episode, however, coincided with the much-publicised wedding of bar maid Bet Lynch.

PBS SALES TOP 200

DOCTOR WHO sales to the US Public Broadcast System are still the highest of all BBC shows with around 200 markets, comparable with *Fawlty Towers* (100), *Edge of Darkness* (70) and *Yes, Minister* (65).

Graeme McDonald will join *Anglia TV* as a drama consultant when he leaves the BBC at the end of the year.

WHO'S IGNORING WHO?

Asked in America recently if he had met more American than British fans, Sylvester McCoy mysteriously replied: "Many more. I don't know if there are any British fans. I think I've only met two or three of them. The American fans have been

very loving and giving — the British fans tend to ignore me."

In fact it is the other way around; Sylvester McCoy, up to now, has ignored the British fans. Although he has now been to over a dozen US conventions, he still chose to go to the States instead of Panopticon VIII!

LEN HUTTON

Prolific VFX designer Len Hutton died of a suspected heart attack on August 9th. He enjoyed a lengthy association with *DOCTOR WHO* commencing in 1968 with *FURY FROM THE DEEP* up to *THE ANDROIDS OF TARA* in 1978.

KATY'S BACK IN TOWN!

The Australian version of the popular comedy *Run for Your Wife* with Katy Manning begins a season at the Criterion Theatre in Piccadilly Circus on September 21st. Running until Christmas it also stars David McCallum, Jack Smethurst and Eric Sykes.

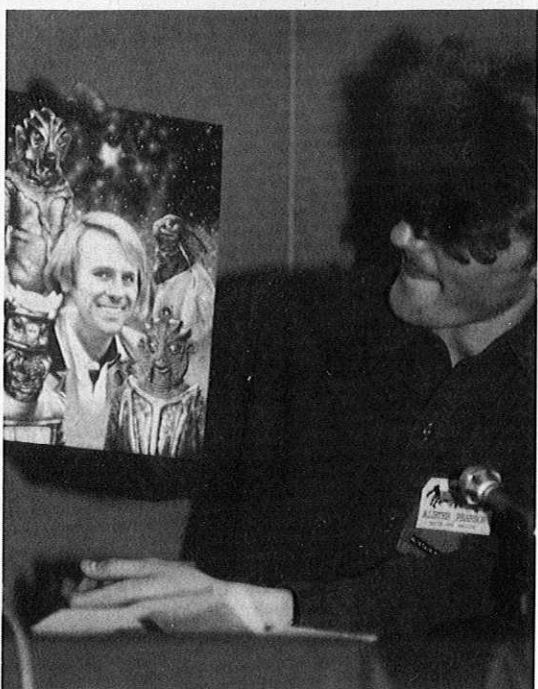
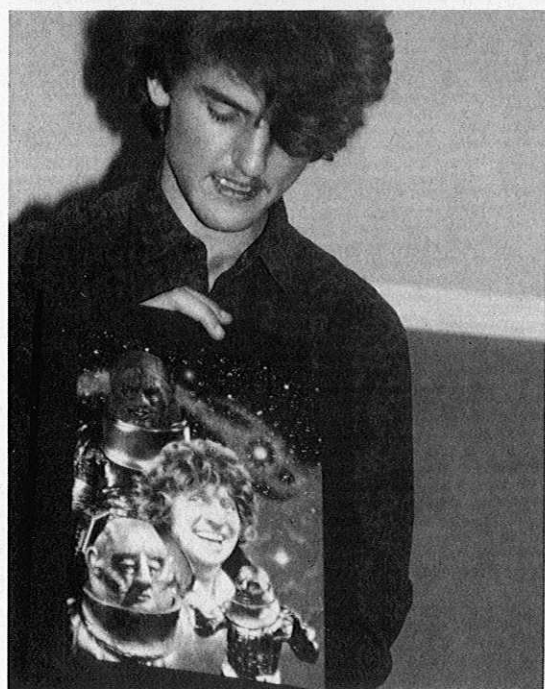
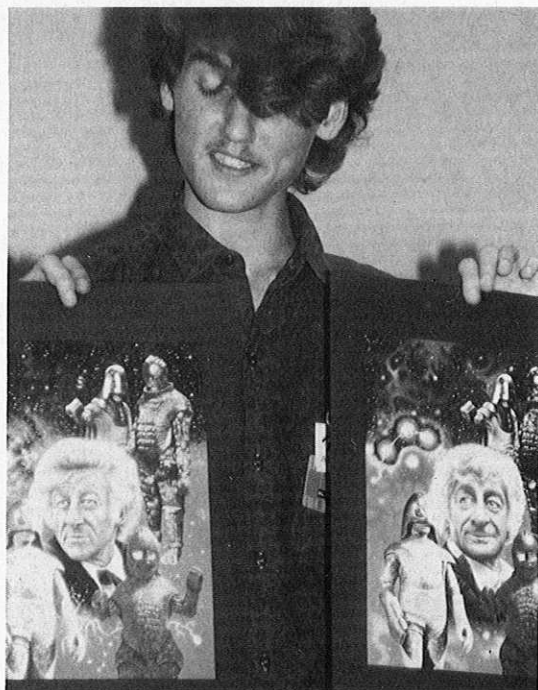
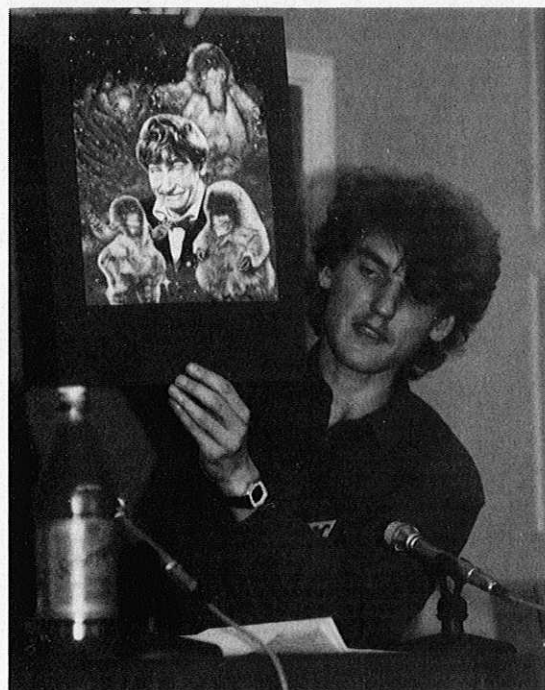
Sylvester McCoy recreates his much-acclaimed portrayal of The Pied Piper at the National Theatre on November 4th and Colin Baker opens soon in Robinson Crusoe at the Wimbledon Theatre for the panto season. (Thanks to our theatre correspondent, Robert Cope.)

FILM UPDATE

Coast to Coast have yet to finalise a deal with the BBC over the proposed *DOCTOR WHO* film and they reportedly have up till March before their bid expires. Meanwhile a company called Aldborne Productions, which boasts Milton Subotsky (producer of the '60s Amicus Dalek films) as their adviser, are believed to be considering making an option should Coast to Coast pull out. Their film would include a past Doctor and former experienced production crew involved in its making.

Wendy Padbury has divorced her 'Troughtonesque' husband Mervyn (It Ain't 'Alf Hot Mum) Hayes following more than two years of separation.

Edinburgh-based fanzine, The Scottish Independent, accuses the DWAS of sitting on a £10,000 profit in their latest issue.

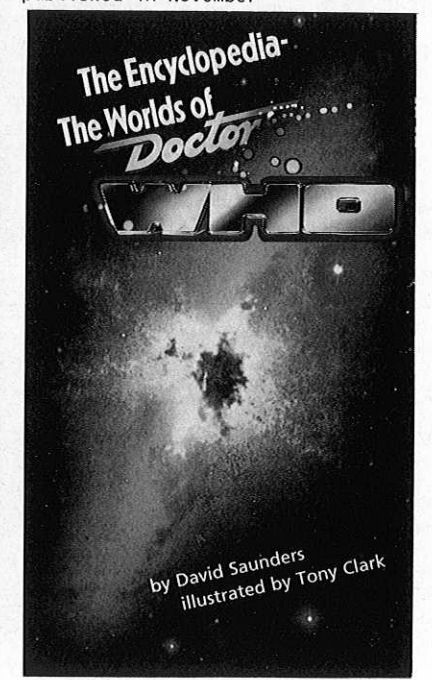


book-shelf



W.H. ALLEN HARDBACK SCHEDULE
Sep-TERROR OF THE VERVOIDS: P. & J. Baker / THE TIME TRAVELLERS' GUIDE: P. Haining / Oct-THE TIME MEDDLER: N. Robinson / Nov-THE MYSTERIOUS PLANET: T. Dicks / Dec-TIME AND THE RANI: P. & J. Baker / Jan-VENGEANCE ON VAROS: P. Martin / Feb-THE UNDERWATER MENACE: N. Robinson / Mar-THE WHEEL IN SPACE: T. Dicks. (IN PREPARATION) ATTACK OF THE CYBERMEN (E. Saward) / THE ULTIMATE FOE (P. & J. Baker) / THE SMUGGLERS (T. Dicks).

The first volume of David Saunders' intricately researched compendium is published in November



BEEB VID TAKE NOTE!

BBC ENTERPRISES

BBC VIDEO

18th August 1987
5 Whitegate Gardens
Harrow-Weald
Middlesex
HA3 6BW

Dear Gary Levy,

Many thanks for sending in the latest issue of "Dr Who Bulletin" — very impressive.

The 1986 Series Survey was most interesting and will definitely be useful in the selection of future video releases. As you are no doubt aware, we are constantly reviewing the titles selected for video release, and your comments and suggestions, and those of your readers who have already written to me, especially regarding the Australian releases, have been noted.

Once again, many thanks for sending the latest "Dr Who Bulletin".

Yours sincerely

Tony Greenwood

Tony Greenwood
Sales and Marketing Manager, BBC Video

BBC

BBC Enterprises Limited is a subsidiary of the British Broadcasting Corporation.
Registered Number: 1305218 (England) Registered Office: BBC Centre, London WC1A 9PP

DWB was delighted to receive this letter from Tony Greenwood, Sales and Marketing Manager for BBC Video confirming they are aware of the confusion surrounding the non-availability of the TALONS OF WENG CHIANG and TERROR OF THE ZYGONS videos in Britain, despite being widely available in Australia.

The letter is also proof that the BBC DO at times take notice of the fans as the results of the latest DWB Series Survey will assist in the choice of future titles to be brought out on video.

WHO V THE STREET

DANIEL BLYTHE, *Smarden, KENT*

I couldn't believe the Roger Delgado tribute was a fanzine at first, it was so professional looking. And the written content was intelligent and interesting too, with John Levene's tribute being the most moving in my view. Congratulations, not only on this issue but for the many quality DWB's I have read. Isn't it ironic that the peak of fanzine quality should have been reached at the time when the show itself is at its worst ever?

Two small points of criticism, though. Please call the third season of the year the Autumn and not the Fall; I don't mind Americans but I can't stand Americanisms! Secondly, I do agree with your correspondent who advocated a return to "punchy headlines". Black-and-white Dalek photos are not very DWB-esque.

I'd love to see another confrontation between DWB and JN-T. The last time you interviewed him was way back in issues 14/15 at a time when you and most fans supported him. Don't you think it would be a good idea to put your views to him now, especially as they tally with most fans? One question I'd love to put to him is why his "new-blood" policy doesn't seem to apply to the show's producer!

Interesting that you were optimistic about the 7.35pm Monday timing. I'm afraid I agree with Neil Hutchings in CT who thought that it would be the last nail in the Doc's coffin. Maybe the two shows do have completely different audiences, but if a family only owns one TV then the Coronation Street audience (comprising of older viewers) will prevent the WHO audience from watching!

ED: What do other readers think about our recent photo covers? Do you want to see a return to our old format of headline covers? As ever we are receptive to your views so please let us know.

As for the new time slot, I wholeheartedly endorse Michael Grade's shrewdness and confidently predict ratings of about 6 million, and possibly more!

WHO IS RUNNING THE BBC?

PETER DAWSON, *Ormskirk, LANCS*

The BBC's stock excuse for the lack of DOCTOR WHO repeats is the restrictions imposed by the actor's union (who is running the BBC?). May I suggest you interview Equity and ask them to justify their policy which results in the lack of home grown out-of-time repeats? The Beeb simply shows imported programmes over and over again instead. Why doesn't Equity restrict these as well if it wishes to protect its members' interests?

DISINFORMATION POLICY

CHRIS CHEFFINS, *Headingley, LEEDS*

It seems incredible that THE TALONS OF WENG CHIANG was only ever shown once. A programme like that, with such depth and sheer quality is dismissed in six weeks and condemned to the vaults or shown in other countries. No wonder the programme isn't popular anymore; the BBC has a blatant disinformation policy reinforced by the current programme which is glossy children's material. The adult qualities, the drama and the imagination that earned the show adult popularity, have been stripped from the show by the very people who now call it "failing". As long as the only DOCTOR WHO that we see on television is the current one then the show will remain a low-rating series watched by kids. The only adults who will watch it will be the hardened fans hoping for glimpses of the past.

HAS THE 'EXPLOITATION' MARKET PEAKED

DAVID RYAN, *Hartlepool, CLEVELAND*

I was not surprised to read in Starburst that DOCTOR WHO merchandise is selling badly. If this includes WHO mainstays like Target books it is bad news. If, however, it refers to all the tacky rip-offs which have appeared over the past few years, designed to appeal to affluent British and (more importantly) American fans, then I am glad the market has peaked.

Not so long ago, collecting was easy and relatively cheap. Every fan bought the novels, the Monthly etc., but the real pleasure came from hunting down rare old toys, annuals and magazines at your local Oxfam shop. When companies saw how DOCTOR WHO had taken off in the USA, and how much fans would shell out to add to their collections, they soon took advantage... Books are becoming increasingly trivial (e.g. The Pattern Book and The Cookbook) and expensive leather-bound editions only encourage snobbery among richer fans. WHO Dares offers a set of three prints (a limited edition, naturally), for only £36.50! Fine Art Castings have modelled everyone. Then there are plates, tiles, and videos of interviews which could just as easily have been printed in a magazine. Oh well,

anyone prepared to pay 80p for a BBC photo probably deserves to be exploited!

Fortunately fans appear to be starting to turn their backs on all this.

POINTLESS WHINING

BRIAN DOOLEY, *Crosby, LIVERPOOL*

Whilst I always like to buy DWB as the alternative face of Fandom (alternative that is to the cliquey, condescending world of Neil "I'm-a-person-of-authority-and-don't-I-know-it" Hutchings) and have always found it an interesting read, I do think, however, that your hypocritical stance is now getting out of hand. In #44 you reported the appearance of Ken Dodd in the forthcoming season in a straightforward and simple manner. Plain facts, I thought, they're improving. Then I received #45 and what do I find? You've decided to launch a tirade of abuse against the casting of Dobby. The poor man hasn't even been seen in the show yet!

Personally I see the acres and acres of whining and bitching that appears everywhere in Fandom these days to be absolutely pointless. I received a letter from Pip and Jane Baker the other day in which they told me that they've never read a fanzine and do not know—or wish to know—

THE PYRAMIDS OF MARS: Part 4 by Andrew Szabo

what criticisms are levelled at them. So why do you bother? Do you seriously believe that the objects of your contempt—JN-T, the Bakers, Nick Mallett and the delightful Bonnie Langford—have ever even heard of you, let alone pay attention to what you have to say about them? Keep up the good work on the interviews and campaigns because Fandom needs you and by all means don't try to "raise reader's hopes", but please, don't dash them either.

ED: As DWB#43 explained, the WHOCHAT column is a mere half a page each issue given over to critically commenting on topical aspects of DOCTOR WHO. If you find it difficult to accept this perfectly valid procedure prevalent in most newsletters, then why not simply skip this minuscule proportion of DWB each month? As far as WHOCHAT is concerned, the only whining that occurs is from the readers who refuse to comprehend its reason for being there!

As for your other point, Brian, DWB is not produced for the people who make DOCTOR WHO, although of course it is gratifying to know that some of them actually do read the fanzine quite avidly, so it doesn't really matter to us what they think about DWB so much as what the fans think. And surely your reply from the

Bakers can't really hold any weight since they have blatantly displayed gross aversion to criticism of their work in public twice in the past year alone!!

LET IT ALL HANG OUT!

ADAM RICHARDS, *DERBY*

Congratulations on your continued unflinching against JN-T. I wonder, will we ever be rid of him? He has just gone on far too long. What can be said for a corporation that so blatantly refuses to discipline an employee as doggedly incompetent as he? What are the BBC playing at? Unless JN-T goes you can add another credit to his list of records; that of the LAST producer of DOCTOR WHO! It's clear this man, as a producer, is a menace to DOCTOR WHO and it's high time the DWAS started a petition of some kind to have him removed, and the sooner the better.

As a sideline, I wholly approve of the WHOCHAT column, a rare bastion of plain speaking in the vast sea of carefully vetted, JN-T-licking, sycophantic drooling that passes for editorial policy in CT and DWM. Besides, why should an editor not express personal views in the pages of his own fanzine? Let it all hang out I say and worry about other people's op-

inions on the objective pages.

NOT ONLY 'TENTH PLANET' 4 WENT MISSING...

RICHARD FITZGERALD, *GLASGOW G2*

Nice to hear that THE TENTH PLANET part 4 exists (see #45). According to an archive listing in Timescreen this wasn't the only episode to 'disappear' in October 1973. Part four of THE DALEKS' MASTERPLAN 'The Traitors' was also requested by Blue Peter at this time and never returned. And what about Jon Pertwee episodes? At Monster-Con II in Liverpool last November I distinctly remember watching a perfectly good colour copy of part one of TERROR OF THE AUTONS, yet according to the Timescreen listing (cross-checked with the BBC) no such episode exists, only poor quality Sony U-matic tapes.

I sometimes wonder what other goodies are circulating on the 'videonetwork' for the benefit of the select few...

DOES 'INVASION' EXIST?

CHRIS KRISOCKI, *New Jersey, USA*

THE INVASION might exist in full! As Nicholas Courtney has said on many occasions, he has a copy of part one without the sound, and maybe even part four! But remember in DWB#17/18 which stated that every episode existed in audio form?

The BBC makes several mistakes in the redone ending titles of black and white US syndicated stories. I was confused to see THE DALEKS was entirely directed by Richard Martin (the BB obviously didn't bother to check the credits of parts 1, 2, 4 or 5 for Chris Barry's name), likewise only one director is credited for EDGE OF DESTRUCTION (and that is its official title, NOT 'BEYOND THE SUN') and also THE SENSORITES. Several names are incorrectly spelt; THE GUNFIGHTER, singular according to its redone title, and has Gerry Davies credited as story editor. Finally, THE SPACE MUSEUM part 4 has a Dalek operator and voice credited, although there isn't any moving or speaking Dalek to be seen!

CHRISTMAS TEASER

MARTIN WIGGINS, *OXFORD*

One thing of recent provenance which has struck me is your assertion that William Hartnell's "Happy Christmas" to the audience was in the Feast of Steven script, contrary to popular belief. However both Donald Tosh and Douglas Camfield have said that it wasn't, and the script editor and director should know. It seems to me that the question is very easily resolvable. The BBC Script Unit has among its tasks the 'touching up' of scripts before they are filed, by correcting them against a tape copy of the transmitted programme, in order to ensure that the script on file is an accurate record. This would presumably explain why the line is in the script you have seen: William Hartnell did not say it because it was in the script; rather it was in the script because he said it!

SHADA TWO

RICHARD RHODES, *Bradford, LEEDS*

It's true, Douglas Adams has novelised SHADA. "What!?" you gasp. Well, I've just read his latest book, the Dirk Gently yarn, and within a few pages the action's centred in Cambridge, at a college called St. Cedd's and features a doddering old man called Professor Chronotis. What is it the blurb says? 'The first ever fully realised Ghost / Horror / Detective / Whodunnit / Time Travel / Romantic / Musical / Comedy epic.' Who knows what next? A revamped PIRATE PLANET or CITY OF DEATH!

1986 SERIES SURVEY FINAL PLACINGS

FAVOURITE DOCTOR: No. of voters = 322

1 (=) TOM BAKER	38 %
2 (=) JON PERTWEE	21 %
3 (=) PATRICK TROUGHTON	19 %
4 (=) PETER DAVISON	10 %
5 (6) WILLIAM HARTNELL	6 %
6 (5) COLIN BAKER	4 %

FAVOURITE COMPANION: No. of voters = 335

1 (=) SARAH (LIS SLADEN)	43 %
2 (=) TEGAN (JANET FIELDING)	15 %
3 (4) JO GRANT (KATY MANNING)	7 %
4 (6) JAMIE (FRAZER HINES)	5 %
" (8) LEELA (LOUISE JAMESON)	5 %
6 (4) PERI (NICOLA BRYANT)	3 %
7 (9) NYSSA (SARAH SUTTON)	2 %
8 (12) VICTORIA (DEBBIE WATLING)	2 %
" (7) BRIGADIER (NICK COURTNEY)	2 %
" (10) HARRY (IAN MARTER)	2 %
" (12) ROMANA #1 (MARY TAMM)	2 %
" (3) TURLOUGH (MARK STRICKSON)	2 %
13 (-) IAN (WILLIAM RUSSELL)	1 %
" (10) ZOE (WENDY PADBURY)	1 %
" (14) ROMANA #2 (LALLA WARD)	1 %
16 (-) BARBARA (JACQUELINE HILL)	1 %
" (14) LIZ SHAW (CAROLINE JOHN)	1 %
18 (-) ADRIC (MATTHEW WATERHOUSE)	1 %
" (-) MEL (BONNIE LANGFORD)	1 %

FAVOURITE MONSTER: No. of voters = 311

1 (2) THE DALEKS	36 %
2 (1) THE CYBERMEN	30 %
3 (4) THE SONTARANS	8 %
4 (10) THE ZYGONS	5 %
5 (7) THE AUTONS	4 %
6 (8) THE ICE WARRIORS	3 %
7 (6) THE MENTORS	3 %
8 (-) ORIG. SEA DEVILS / SILURIANS	2 %
9 (10) THE YETI	1 %
" (-) THE OGRONS	1 %
11 (-) THE DRACONIANS	1 %
12 (-) THE WIRRN	1 %
" (16) THE KRYNOIDS	1 %
" (-) THE VOC ROBOTS	1 %
" (-) THE TRACTATORS	1 %

FAVOURITE VILLAIN: No. of voters = 320

1 THE MASTER (DELGADO)	45 %
2 THE VALEYARD	13 %
3 SUTEKH	9 %
4 SHARAZ JEK	8 %
5 DAVROS	6 %
6 SIL	4 %
7 HARRISON CHASE	2 %
" THE RANI	2 %
9 THE MASTER (AINLEY)	2 %
10 MAGNUS GREEL	1 %
" THE MEDDLING MONK	1 %
" THE CELESTIAL TOYMAKER	1 %
" TOBIAS VAUGHN	1 %
15 MAVEC CHEN	1 %
" OMEGA #1	1 %
" SCAROTH	1 %

FAVOURITE WRITER: No. of voters = 321

1 (=) ROBERT HOLMES	77 %
2 (7) DAVID WHITAKER	3 %
" (4) CHRISTOPHER H. BIDMEAD	3 %
4 (6) TERRY NATION	3 %
" (3) MALCOLM HULKE	3 %
" (2) ERIC SAWARD	3 %
7 (4) TERRANCE DICKS	2 %
8 (=) DOUGLAS ADAMS	1 %
9 (=) BRIAN HAYLES	1 %
" (10) KIT PEDLER / GERRY DAVIS	1 %
" (15) ROBERT SLOMAN	1 %
12 (-) PHILIP MARTIN	1 %

(Continued far right)

NOTES: In all categories figures in brackets indicate last year's positions (with (-) meaning new entry and (=) no change) and every entry with at least 2 votes is registered here.

In the All-Time Classics / Clangers categories (P) = Points (15 awarded for each story voted first, down to 1 point for 15th), (V) = Votes (the number of people who voted for each nomination, with the total number of voters for each Doctor weighted against the total amount to determine proportional points total), (F) = the number of people voting a particular story in first place, (DR) = Doctor, (S) = Season and (Y) = Year.

No. of voters: HARTNELL - 44, TROUGHTON - 61, PERTWEE - 220, BAKER - 307, DAVISON/BAKER - 331

ALL-TIME CLASSICS:

	P	V	F	DR	S	Y
1 (=) THE CAVES OF ANDROZANI (HOLMES / HARPER)	2752	237	67	PD	21	'84
2 (5) THE EVIL OF THE DALEKS (WHITAKER / MARTINUS)	2426	40	11	PT	4	'67
3 (6) THE WEB OF FEAR (HAISMAN, LINCOLN / CAMFIELD)	2388	43	6	PT	5	'68
4 (2) THE PYRAMIDS OF MARS (HOLMES / RUSSELL)	2206	192	29	TB	13	'75
5 (12) THE TALONS OF WENG CHIANG (HOLMES / MALONEY)	2202	189	36	TB	14	'77
6 (8) THE DALEKS (NATION / C.BARRY, MARTIN)	2151	27	6	WH	1	'63
7 (3) THE TOMB OF THE CYBERMEN (PEDLER, DAVIS / M.BARRY)	2089	40	5	PT	5	'67
8 (4) THE DEMONS (LETTS, SLOMAN / C.BARRY)	1878	127	12	JP	8	'71
9 (=) EARTHSHOCK (SAWARD / GRIMWADE)	1826	194	12	PD	19	'82
10 (=) GENESIS OF THE DALEKS (NATION / MALONEY)	1780	179	20	TB	12	'75
11 (13) THE DALEK INVASION OF EARTH (NATION / MARTIN)	1399	19	2	WH	2	'64
12 (11) THE DEADLY ASSASSIN (HOLMES / MALONEY)	1388	142	10	TB	14	'76
13 (19) SPEARHEAD FROM SPACE (HOLMES / MARTINUS)	1297	96	8	JP	7	'70
14 (7) REVELATION OF THE DALEKS (SAWARD / HARPER)	1272	144	7	CB	22	'85
15 (23) THE ROBOTS OF DEATH (BOUCHER / BRIANT)	1238	133	5	TB	14	'77
16 (33) THE INVASION (SHERWIN, PEDLER / CAMFIELD)	1150	26	2	PT	6	'68
17 (42) THE POWER OF THE DALEKS (WHITAKER / C.BARRY)	1085	23	-	PT	4	'66
18 (31) THE DALEKS' MASTERPLAN (NATION, SPOONER / CAMFIELD)	1068	14	3	WH	3	'65
19 (16) LOGOPOLIS (BIDMEAD / GRIMWADE)	1046	118	7	TB	18	'81
20 (14) THE SEA DEVILS (HULKE / BRIANT)	1001	79	5	JP	9	'72
21 (15) THE ARK IN SPACE (HOLMES / BENNETT)	987	114	3	TB	12	'75
22 (26) INFERNO (HOUGHTON / CAMFIELD, LETTS)	891	72	6	JP	7	'70
23 (32) THE FURY FROM THE DEEP (PEMBERTON / DAVID)	857	24	-	PT	5	'68
24 (=) THE SEEDS OF DOOM (BANKS STEWART / CAMFIELD)	838	94	5	TB	13	'76
25 (66) THE ABOMINABLE SNOWMEN (HAISMAN, LINCOLN / BLAKE)	814	19	1	PT	5	'67
26 (30) THE WEB PLANET (STRUTTON / MARTIN)	797	14	1	WH	2	'65
27 (18) RESURRECTION OF THE DALEKS (SAWARD / ROBINSON)	775	98	-	PD	21	'84
28 (36) CITY OF DEATH (ADAMS, WILLIAMS / HAYES)	772	95	4	TB	17	'79
29 (17) TERROR OF THE AUTONS (HOLMES / LETTS)	769	63	3	JP	8	'71
30 (25) THE GREEN DEATH (SLOMAN / BRIANT)	673	62	2	JP	10	'73
31 (-) MINDWARP (MARTIN / JONES)	641	83	2	CB	23	'86
32 (29) THE FIVE DOCTORS (DICKS / MOFFAT)	627	87	5	PD	(20)	'83
33 (38) THE THREE DOCTORS (BAKER, MARTIN / MAYNE)	626	56	1	JP	10	'73
34 (28) THE WAR GAMES (DICKS, HULKE / MALONEY)	559	15	-	PT	6	'69
35 (22) THE CELESTIAL TOYMAKER (HAYLES / SELLARS)	542	8	1	WH	3	'66
36 (41) AN UNEARTHLY CHILD (WEBER, COBURN / HUSSEIN)	527	7	2	WH	1	'63
37 (45) THE TENTH PLANET (PEDLER, DAVIS / MARTINUS)	519	9	-	WH	4	'66
38 (21) VENGEANCE ON VAROS (MARTIN / JONES)	515	75	-	CB	22	'85
39 (44) THE ICE WARRIORS (HAYLES / MARTINUS)	461	13	-	PT	5	'67
40 (27) THE MIND ROBBER (LING, SHERWIN / MALONEY)	461	10	2	PT	6	'68
41 (53) THE KEYS OF MARINUS (NATION / GORRIE)	436	6	1	WH	1	'64
42 (50) TERROR OF THE ZYGONS (BANKS STEWART / CAMFIELD)	417	54	2	TB	13	'75
43 (34) FRONTIER IN SPACE (HULKE / BERNARD)	390	32	2	JP	10	'73
44 (46) THE VISITATION (SAWARD / MOFFAT)	376	55	-	PD	19	'82
45 (39) PLANET OF THE SPIDERS (SLOMAN / LETTS)	372	35	2	JP	11	'74
46 (68) THE MOONBASE (PEDLER / M.BARRY)	369	9	-	PT	4	'67
47 (52) DOCTOR WHO AND THE SILURIANS (HULKE / COMBE)	366	26	1	JP	7	'70
48 (40) ENLIGHTENMENT (CLEGG / CUMMING)	359	55	3	PD	20	'83
49 (-) THE ULTIMATE Foe (HOLMES, P & J BAKER / CLOUGH)	352	43	3	CB	23	'86
50 (56) THE KEEPER OF TRAKEN (BYRNE / BLACK)	347	50	2	TB	18	'81

51 (74) THE DAY OF THE DALEKS	340
52 (-) GALAXY FOUR	331
53 (58) MAWDYRN UNDEAD	317
54 (43) FRONTIOS	314
55 (54) THE TIME WARRIOR	313
56 (47) THE BRAIN OF MORBIUS	308
57 (37) THE AZTECS	301
58 (48) CASTROVALVA	300
59 (20) THE TWO DOCTORS	280
60 (49) SNAKEDANCE	273
61 (59) THE CHASE	271
62 (73) HORROR OF FANG ROCK	259
63 (70) CARNIVAL OF MONSTERS	254
64 (67) THE AWAKENING	231
65 (96) THE MASQUE OF MANDRAGORA	225
66 (61) PLANET OF EVIL	222
67 (62) THE MIND OF EVIL	193
68 (-) BEYOND THE SUN	188
69 (75) THE SEEDS OF DEATH	184
70 (55) KINDA	181
71 (72) BLACK ORCHID	177
72 (64) WARRIORS' GATE	174
73 (98) THE STONES OF BLOOD	173
74 (111) MARCO POLO	165
75 (90) THE CURSE OF PELADON	161
" (51) MARK OF THE RANI	161
77 (99) THE PIRATE PLANET	160
78 (-) THE ARK	158
79 (108) THE SUNMAKERS	155
80 (35) ATTACK OF THE CYBERMEN	154

81 (63) PLANET OF FIRE	154
82 (-) THE SPACE MUSEUM	150
83 (107) THE TIME MONSTER	149
84 (94) THE LEISURE HIVE	144
85 (-) TERROR OF THE VERVOIDS	143
86 (97) THE CLAWS OF AXOS	138
" (101) THE HAND OF FEAR	138
88 (=) ROBOT	138
89 (80) THE INVASION OF TIME	137
90 (78) IMAGE OF THE FENDAHL	136
91 (60) THE SENSORITES	128
92 (103) FULL CIRCLE	127
93 (89) THE AMBASSADORS OF DEATH	122
94 (85) REVENGE OF THE CYBERMEN	119
95 (104) STATE OF DECAY	109
96 (77) PLANET OF THE DALEKS	108
97 (112) THE RIBOS OPERATION	107
98 (-) THE CRUSADE	105
99 (100) DEATH TO THE DALEKS	104
100 (-) THE MYSTERIOUS PLANET	90
101 (118) THE MUTANTS	84
102 (109) THE SONTARAN EXPERIMENT	83
103 (93) THE ANDROIDS OF TARA	79
UNPLACED: PLANET OF GIANTS, THE RESCUE, THE ROMANS, THE MYTH MAKERS, THE MASSACRE, THE GUNFIGHTERS, THE SAVAGES, THE WAR MACHINES, THE SMUGGLERS, THE UNDERWATER MENACE, THE MACRA TERROR, THE FACELESS ONES, THE DOMINATORS, THE KROTONS, THE SPACE PIRATES, UNDERWORLD, THE HORNS OF NIMON, FOUR TO DOOMSDAY, TIMELASH	

BEST SEASON ON POINTS AVERAGE:

1) SEASON 5	953 pts
2) SEASON 14	878 pts
3) SEASON 13	671 pts
4) SEASON 7	669 pts
5) SEASON 12	621 pts
6) SEASON 8	497 pts
7) SEASON 21	608 pts
8) SEASON 4	497 pts
9) SEASON 1	491 pts
10) SEASON 10	410 pts
") SEASON 19	410 pts
12) SEASON 22	397 pts
13) SEASON 9	347 pts
14) SEASON 6	336 pts
15) SEASON 2	311 pts
16) SEASON 23	307 pts
17) SEASON 18	283 pts
18) SEASON 3	233 pts
19) SEASON 20	187 pts
20) SEASON 17	185 pts
21) SEASON 11	177 pts
22) SEASON 15	117 pts
23) SEASON 16	99 pts

ALL-TIME CLANGERS

	P	V	F	DR	S	Y
1 (3) THE TWIN DILEMMA (STEVEN / MOFFAT)	1030	211	56	CB	21	'84
2 (9) TIMELASH (MCCOY / ROBERTS)	842	174	44	CB	22	'85
3 (2) THE GUNFIGHTERS (COTTON / TUCKER)	742	19	9	WH	3	'66
4 (1) THE HORNS OF NIMON (READ / MCBAIN)	716	144	44	TB	17	'80
5 (4) TIME-FLIGHT (GRIMWADE / JONES)	555	139	16	PD	19	'82
6 (5) WARRIORS OF THE DEEP (BYRNE / ROBERTS)	437	113	9	PD	21	'84
7 (6) UNDERWORLD (B.BAKER / MARTIN)	346	80	15	TB	15	'78
8 (7) FOUR TO DOOMSDAY (DUDLEY / BLACK)	321	92	5	PD	19	'82
9 (-) THE MYSTERIOUS PLANET (HOLMES / MALLETT)	320	88	12	CB	23	'86
10 (18) THE ROMANS (SPOONER / C.BARRY)	270	8	1	WH	2	'65
11 (-) TERROR OF THE VERVOIDS (P & J BAKER / CLOUGH)	261	61	11	CB	23	'86
12 (11) THE UNDERWATER MENACE (ORME / SMITH)	255	13	-	PT	4	'67
13 (20) MARK OF THE RANI (P & J BAKER / HELLINGS)	226	67	4	CB	22	'85
14 (8) CREATURE FROM THE PIT (FISHER / C.BARRY)	221	58	4	TB	17	'79
15 (=) TERMINUS (GALLAGHER / RIDGE)	192	52	3	PD	20	'83
16 (13) KINDA (BAILEY / GRIMWADE)	171	39	3	PD	19	'82
17 (12) NIGHTMARE OF EDEN (B.BAKER / BROMLEY, WILLIAMS)	170	45	3	TB	17	'79
18 (30) THE TWO DOCTORS (HOLMES / MOFFAT)	161	37	9	CB	22	'85
19 (17) THE KROTONS (HOLMES / MALONEY)	160	7	-	PT	6	'69
20 (10) MEGLOS (FLANAGAN, MCCULLOCH / DUDLEY)	156	53	2	TB	18	'80
21 (25) ATTACK OF THE CYBERMEN (SAWARD / ROBINSON)	140	39	3	CB	22	'85
22 (33) ARC OF INFINITY (BYRNE / JONES)	131	35	1	PD	20	'83
23 (-) SNAKEDANCE (BAILEY / CUMMING)	128	32	3	PD	20	'83
24 (16) THE POWER OF KROLL (HOLMES / STEWART)	127	32	3	TB	16	'78
25 (21) DESTINY OF THE DALEKS (NATION / GRIEVE)	126	32	3	TB	17	'79
26 (27) THE SPACE PIRATES (HOLMES / HART)	125	5	1	PT	6	'69
27 (-) THE ULTIMATE Foe (HOLMES, P & J BAKER / CLOUGH)	121	32	5	CB	23	'86
28 (19) THE KING'S DEMONS (DUDLEY / VIRGO)	105	35	-	PD	20	'83
29 (22) THE SMUGGLERS (HAYLES / SMITH)	104	4	-	PT	4	'66

FAVOURITE DIRECTOR: No. of voters = 300

1 (=) GRAEME HARPER	35 %
2 (=) DOUGLAS CAMFIELD	24 %
3 (=) DAVID MALONEY	11 %
4 (5) MICHAEL BRIANT	7 %
5 (4) PETER GRIMWADE	7 %
6 (5) CHRISTOPHER BARRY	5 %
7 (14) DEREK MARTINUS	2 %
" (8) BARRY LETTS	2 %
9 (-) PADDY RUSSELL	1 %
" (10) PETER MOFFAT	1 %
" (7) FIONA CUMMING	1 %
" (8) MATTHEW ROBINSON	1 %
13 (-) MORRIS BARRY	1 %
" (-) LENNIE MAYNE	1 %
" (10) RON JONES	1 %

FAVOURITE EDITOR: No. of voters = 309

1 ROBERT HOLMES	62 %
2 TERRANCE DICKS	20 %
3 CHRISTOPHER H. BIDMEAD	7 %
4 DAVID WHITAKER	5 %
5 ERIC SAWARD	3 %
6 DOUGLAS ADAMS	1 %
7 GERRY DAVIS	1 %

FAVOURITE PRODUCER: No. of voters = 323

1 (=) PHILIP HINCHCLIFFE	57 %
2 (3) BARRY LETTS	21 %
3 (5) VERITY LAMBERT	6 %
4 (2) JOHN NATHAN-TURNER	6 %
5 (6) INNES LLOYD	3 %
" (4) GRAHAM WILLIAMS	3 %
7 (=) PETER BRYANT	1 %
8 (-) DERRICK SHERWIN	1 %

FAVOURITE SEASON: No. of voters = 326

1 (=) SEASON 13	23 %
2 (3) SEASON 14	20 %
3 (5) SEASON 5	12 %
4 (=) SEASON 21	8 %
5 (9) SEASON 18	7 %
6 (=) SEASON 12	5 %
7 (=) SEASON 8	4 %
8 (=) SEASON 7	4 %
9 (12) SEASON 10	3 %
10 (14) SEASON 1	2 %
" (11) SEASON 20	2 %
" (2) SEASON 22	2 %
13 (-) SEASON 15	1 %
" (10) SEASON 19	1 %
15 (12) SEASON 16	1 %
" (17) SEASON 17	1 %

" Leela (LOUISE JAMESON)	2 %
" NYSSA (SARAH SUTTON)	2 %
13 VICKI (MAUREEN O'BRIEN)	1½ %
" LIZ (CAROLINE JOHN)	1½ %
" HARRY (IAN MARTER)	1½ %
" KAMELION (GERALD FLOOD)	1½ %

WORST MONSTER : No. of voters = 274

1 THE VEROIDS	30½ %
2 THE NIMON	15 %
3 THE GASTROPODS (THE TWIN DILEMMA)	7½ %
4 THE MANDRELLS (NIGHTMARE OF EDEN)	6 %
" THE MYRKA (WARRIORS OF THE DEEP)	6 %
6 THE KROTONS	3½ %
" THE MARA	3½ %
8 THE DALEKS	3 %
" THE SEA DEVILS (WARRIORS)	3 %
10 THE FISH PEOPLE UNDERWATER MENACE	2½ %
11 THE ZARBI	2 %
" THE CYBERMEN	2 %
" THE MENTORS	2 %
14 THE SONTARANS	1½ %
" THE TYTHONIANS (CREATURE 'PIT)	1½ %
" THE URBANKANS (FOUR TO DOOMSDAY)	1½ %
" THE PLASMATONS (TIME-FLIGHT)	1½ %
" THE TRACTATORS (FRONTIOS)	1½ %
" THE CRYONS (ATTACK OF THE CYBERMEN)	1½ %
20 THE JACONDANS (THE TWIN DILEMMA)	1 %
21 THE VOORD (THE KEYS OF MARINUS)	½ %
" THE SENSORITES	½ %
" THE RUTANS (HORROR OF FANG ROCK)	½ %
" THE USIRIANS (THE SUNMAKERS)	½ %
" THE FOAMASI (LEISURE HIVE)	½ %
" THE ANDROGUMS (THE TWO DOCTORS)	½ %
" THE MORLOX (TIMELASH)	½ %

WORST VILLAIN : No. of voters = 240

1 ANTONY AINLEY'S MASTER	25½ %
2 MESTOR (THE TWIN DILEMMA)	11 %
3 THE BORAD (TIMETRASH)	9 %
4 THE RANI	6½ %
5 SOLDEED (THE HORNS OF NIMON)	5 %
6 TEKKEK (TIMETRASH)	4½ %
7 MONARCH (FOUR TO DOOMSDAY)	3½ %
" THE VALEYARD (THE ULTIMATE FOLLY)	3½ %
9 THE BLACK GUARDIAN	3 %
" SIL	3 %
11 ZARVOFF (UNDERWATER MENACE)	2½ %
" DAVROS	2½ %
" JOHN NATHAN-TURNER	2½ %
" OMEGA (ARC OF INFINITY)	2½ %
15 THE MARSHALL (THE MUTANTS)	1½ %
" COUNT GRENDEL (ANDROIDS OF TARA)	1½ %
" TRYST (NIGHTMARE OF EDEN)	1½ %
" MEGLOS	1½ %
" BORUSA (THE FIVE DOCTORS)	1½ %
" DR.SOLOW (WARRIORS ON THE CHEAP)	1½ %
" SHOCKEY (THE TWO DOCTORS)	1½ %
22 ROBOT	1 %
" HARRISON CHASE	1 %
" CAPTAIN (PIRATE PLANET)	1 %
" MICHAEL GRADE (BBC 6th FLOOR)	1 %
" DRATHRO (MYSTERIOUS PLANET)	1 %

WORST WRITERS: No. of voters = 274

1 PIP AND JANE BAKER	30½ %
2 GLEN MCCOY	12½ %
3 ANTHONY STEVEN	11 %
4 JOHN BYRNE	6 %
5 ANTHONY READ	5½ %
6 ERIC SAWARD	4½ %
7 DAVID FISHER	3½ %
8 PETER GRIMWADE	3 %
9 TERRY NATION	2½ %
" BOB BAKER / DAVE MARTIN	2½ %
11 DONALD COTTON	2 %
" STEVE GALLAGHER	2 %
" TERENCE DUDLEY	2 %
" CHRIS BAILEY	2 %
15 GEOFFREY ORME	1½ %
" ROBERT HOLMES	1½ %
" TERRANCE DICKS	1½ %
" DOUG ADAMS	1½ %
" PHILIP MARTIN	1½ %

30 (-) MINDWARP (MARTIN / JONES)	97	29	2	DR	S	Y
31 (38) THE MONSTER OF PELADON (HAYLES / MAYNE)	71	14	1	JP	11	'74
32 (24) THE SAVAGES (STUART BLACK / C.BARRY)	69	2	-	WH	3	'66
33 (44) THE AMBASSADORS OF DEATH (WHITAKER, HULKE / FERGUSON)	67	15	2	JP	7	'70
" (35) VENGEANCE ON VAROS (MARTIN / JONES)	67	23	2	CB	22	'85
35 (-) THE MYTH MAKERS (COTTON / LEESTON-SMITH)	62	2	-	WH	3	'65
36 (28) INVASION OF THE DINOSAURS (HULKE / RUSSELL)	60	15	1	JP	11	'74
" (31) PLANET OF FIRE (GRIMWADE / CUMMING)	60	15	2	PD	21	'84
38 (-) MARCO POLO (LUCAROTTI / HUSSEIN, CROCKETT)	55	2	-	WH	1	'64
" (42) BLACK ORCHID (DUDLEY / JONES)	55	13	3	PD	19	'82
40 (26) THE INVISIBLE ENEMY (B.BAKER, MARTIN / GOODWIN)	53	15	1	TB	15	'77
41 (46) WARRIORS' GATE (GALLAGHER / JOYCE, HARPER)	52	12	4	TB	18	'81
42 (59) ENLIGHTENMENT (CLEGG / CUMMING)	50	12	1	PD	20	'83
43 (37) THE LEISURE HIVE (FISHER / BICKFORD)	49	13	-	TB	18	'80
44 (50) THE MUTANTS (B.BAKER, MARTIN / C.BARRY)	38	9	-	JP	9	'72
45 (76) REVELATION OF THE DALEKS (SAWARD / HARPER)	47	13	1	CB	22	'85
46 (68) PLANET OF THE DALEKS (NATION / MALONEY)	46	9	2	JP	10	'73
47 (45) CARNIVAL OF MONSTERS (HOLMES / LETTS)	44	6	1	JP	10	'73
48 (34) DEATH TO THE DALEKS (NATION / BRIANT)	43	11	-	JP	11	'74
49 (-) THE WAR MACHINES (STUART BLACK, PEDLER / FERGUSON)	42	2	-	WH	3	'66
50 (28) THE INVASION OF TIME (READ, WILLIAMS / BLAKE)	41	10	1	TB	15	'78

51 (-) ENEMY OF THE WORLD	40	72 (-) THE HIGHLANDERS	20
52 (60) THE CURSE OF PELADON	36	73 (77) PLANET OF THE SPIDERS	17
53 (57) FRONTIOS	34	74 (58) THE FACE OF EVIL	16
54 (51) THE TIME MONSTER	33	" (-) THE AWAKENING	16
" (39) CASTROVALVA	33	76 (52) MAWDRYN UNDEAD	16
56 (55) THE ARMAGEDDON FACTOR	32	77 (53) THE CAVES OF ANDROZANI	16
57 (81) HORROR OF FANG ROCK	32	78 (-) THE DOMINATORS	15
58 (29) THE ANDROIDS OF TARA	31	" (-) FRONTIER IN SPACE	15
59 (41) THE PIRATE PLANET	30	" (86) PLANET OF EVIL	15
60 (-) ROBOT	30	81 (69) RESURRECTION OF THE DALEKS	14
61 (32) THE SUNMAKERS	30	82 (85) FULL CIRCLE	13
62 (49) COLONY IN SPACE	29	" (84) THE FIVE DOCTORS	13
" (72) THE SONTARAN EXPERIMENT	29	84 (48) CITY OF DEATH	12
64 (75) LOGOPOLIS	28	85 (67) REVENGE OF THE CYBERMEN	10
65 (47) THE RIBOS OPERATION	27	86 (88) THE HAND OF FEAR	10
66 (-) THE SILURIANS	25	" (80) THE VISITATION	10
" (54) THE STONES OF BLOOD	25	88 (63) THE BRAIN OF MORBIUS	9
68 (-) THE SEA DEVILS	24	89 (79) STATE OF DECAY	9
" (56) THE IMAGE OF THE FENDAHL	24	90 (43) THE CLAWS OF AXOS	8
70 (-) THE ANDROID INVASION	22	91 (-) THE MIND OF EVIL	6
71 (66) THE KEEPER OF TRAKEN	21		

WORST SEASON ON POINTS AVERAGE:

1) SEASON 17	249	11) SEASON 6	43
2) SEASON 22	247	12) SEASON 4	42
3) SEASON 21	230	13) SEASON 11	38
4) SEASON 23	200	14) SEASON 2	30
5) SEASON 19	164	15) SEASON 9	28
6) SEASON 20	104	16) SEASON 7	23
7) SEASON 3	102	17) SEASON 10	21
8) SEASON 15	88	18) SEASON 12	14
9) SEASON 18	47	19) SEASON 8	9
10) SEASON 16	45	20) SEASON 13	8
		21) SEASON 1	7
		22) SEASON 5	6
		23) SEASON 14	5

20 JOHN NATHAN-TURNER	1 %	2 DOUGLAS ADAMS	23½ %
21 DENNIS SPOONER	½ %	3 ANTHONY READ	12½ %
" IAN STUART BLACK	½ %	4 JOHN NATHAN-TURNER	3½ %
" MALCOLM HULKE	½ %	5 DONALD TOSH	2½ %
		6 CHRISTOPHER H. BIDMEAD	1 %
		7 ANTONY ROOT	1 %

WORST DIRECTOR: No. of voters = 235

1 PETER MOFFAT	28 %
2 PENNANT ROBERTS	17 %
" RON JONES	17 %
4 NICK MALLETT	12 %
5 NORMAN STEWART	6 %
6 KENNY MCBAIN	5 %
7 FIONA CUMMING	2 %
" CHRIS CLOUGH	2 %
9 REX TUCKER	1½ %
" JOHN NATHAN-TURNER	1½ %
11 CHRISTOPHER BARRY	1 %
" JULIA SMITH	1 %
" MICHAEL BRIANT	1 %
" ALAN BROMLY	1 %
" MICHAEL HAYES	1 %
" JOHN BLACK	1 %
" SARAH HELLINGS	1 %

WORST EDITOR: No. of voters = 253

1 ERIC SAWARD	56 %
---------------------	------

INTERVIEW

ANDREW MORGAN

DIRECTOR OF STORY 7D

INTERVIEWED
WITH
TIM COLLINS
ON
MONDAY,
AUGUST 24th



GL: HOW DID YOU BECOME A DIRECTOR ?

I started the usual way, working up the ladder at the Beeb and then doing the Director's Course. The first thing I did was a Sutherland's Law followed by a couple of Softly Softlys and then I did a lot of half hour shows for schools and sit-com series. I did Who Pays the Ferryman? after that and then Gerry Glaisner, who is the producer of Howards Way at the moment but at the time was doing Secret Army, met me in the car park and invited me to do an episode and I said if I do it I'll leave the BBC and go freelance, and so he gave me my first real break as a freelance director. And then David Maloney gave me a Blake's 7 straight after. In fact I did the filming for Secret Army, and then there was a long gap before the studios so in between I did the filming for Blake's 7 up in Yorkshire. Since then Gerry, who's always been very loyal to me and very kind, has given me lots of work.

GL: HAD IT ALWAYS BEEN YOUR AMBITION TO WORK IN TV THEN ?

Not always, no. I started off wanting to be an actor and went to RADA. I think I realised when I was there—when I saw people like Tony Hopkins and Polly James—that I wasn't quite in their league, so I left and went to do reps. I was at York rep for 2 years and then I ran a theatre in Scarborough for a while and then started off as a holiday relief attachment as an AFM at the Beeb in 1967. Then I was Production Manager—PA as it was then—and then a Director. I always wanted, in fact, to be a producer rather than a director, but once I started directing I changed my mind! I'm very happy working with the actors, deciding on the shots and the financial side. What I do like about the producer's job is getting the writers together and working on scripts. That's great, but at the moment I'm happy as I am.

TC: HOW WERE YOU APPROACHED TO DO THE 'BLAKE'S 7' SERIES C EPISODE 'THE CHILDREN OF AURON' ?

I can't remember. Word goes round to producers when someone is leaving and going freelance. David Maloney obviously heard and he was lovely and gave me the opportunity. In fact he asked me to do another one but I wasn't available at that point.

GL: WERE YOU PLEASED WITH THE SCRIPT FOR THIS EPISODE ?

Yes. In those days when I first started you'd take anything! I don't know how I'd feel about the script today because obviously a lot of things have happened since then, but I've always thought one of the things I didn't like about sci-fi is seeing England's green and pleasant land. I don't like greenery unless it's supposed to be on Earth. If you're supposed to be on an alien planet I always try and get rid of the green because I think it looks wrong, not space-like at all. On DOCTOR WHO I actually fiddled about with the colour of the sky with the matting process. When we made it it was pouring with rain but the sky didn't have clouds in it. It wasn't blue with grey clouds which are difficult to matt out, but a constant horrid grey splurge, so I managed to get rid of that colour and change the sky, so we have pink skies on Lakertya!

I can't remember too much about Blakes 7 but it was a very happy time. I was a very new director trying all sorts of new things and there were certain shots I was very pleased with, and the story I think worked very well. I remember we were filming in a dam in Yorkshire which the cast had to go across. Because either side of the dam was grass we had an artist who painted the grass out on a piece of glass and instead put concrete either side, so when the camera looked through the glass, in the centre was the real dam with actors running across, but either side was a concrete jungle. It was all very effective... except that when we came to do the shot no one realised at the time that a tiny fly was climbing up the glass. In fact if you look at that shot carefully you'll see it!

GL: THE FIRST EPISODE OF 'THE KNIGHTS OF GOD' WITH PATRICK TROUGHTON WENT OUT ON SUNDAY 6th SEPTEMBER ON ITV. DID YOU DIRECT THE ENTIRE SERIES ?

There are 13 episodes and I've done 7. Michael Perryman, who's a staff director at TVS, has done the other 6.

TC: YOU ACTUALLY SHOT THIS SERIES 2 YEARS AGO. WHY HAS IT TAKEN

SO LONG TO REACH OUR SCREENS ?

Basically politics between the ITV companies have prevented it being shown till now because the 'big five' have been trying to give it a bit of a cold shoulder. It's sad because both Pat and Nigel Stock who is also in it have since died.

Anna Home, who was then Head of Children's Programmes, got hold of this original idea by Richard Cooper and she invited me to direct it because she'd seen my Swallows and Amazons. I was delighted because I loved the whole idea: It's set in 2020 but it's not sci-fi at all. Knights of God is a funny title because the God is the God of war, the God of vengeance, not a Christian God at all. John Woodvine plays the Prior of this order of the Knights of God. It supposes there's been a civil war and the Royal Family have been killed and the war has been the North against the South. The South have annihilated the North and there is a big religious revival and out of this came a sort of neo-Nazi, very rightwing group called The Knights of God led by John Woodvine and his able assistant Julian Fellowes, and they launch a reign of terror. Meanwhile Don Henderson, who is in the Resistance, looks after the wastelands which is the Midlands (the barrier between the North and the South). Incidentally Gareth Thomas from Blake's 7 looks after Wales. And then there's this boy played by George Winter who has been nursed through life by Patrick Troughton and Gareth Thomas. He sets on the quest and in the end good triumphs over evil, but I won't tell you exactly what happens...

GL: WHAT WAS PATRICK TROUGHTON LIKE TO WORK WITH ?

Lovely. I've worked with Patrick three or four times. He was in Swallows and Amazons as an eel man and I did a series called King's Royal in Scotland in which he played a Catholic priest. Yes, he makes a good priest does Patrick! A wonderful man. I had a lot of laughs with him. A very, very sad loss.

GL: 'KNIGHTS OF GOD' HAS BEEN DESCRIBED AS QUITE VIOLENT. WOULD YOU AGREE WITH THAT ?

It's violent in a cowboys and indians type way and one of the most expensive items in the production was blank ammunition because there are a lot of guns! But there's no blood and gore and certainly no gratuitous violence.

GL: YOU ALSO WORKED ON THE SAILING SOAP 'TRIANGLE' WITH KATE O' MARA.

I only worked on about 6 episodes on the first series, but I didn't much like Triangle (I didn't think the scripts were particularly good). But what was great for me, apart from the artists, was the new equipment and doing it all on board a ship in the middle of the North Sea was a tremendous challenge. I remember I had a birthday and it was so rough, it was the worst birthday I ever had! People were trying to buy me drinks and I just didn't want to know! And the mornings were quite extraordinary because we'd wake up and ask who was going to be available to work that day? We all had to cover up for one another because people were really ill with the violent storms on the North Sea, but of course there was no one else to direct so I had to do it and it cured me of my sea-sickness! By and large we didn't interfere with the day to day operation of the ship, but sometimes we'd ask people to hold back for a few minutes and most people were co-operative but a few didn't like it!

Kate was absolutely lovely and a joy. Great fun! In fact there's a chance that we might be doing something together again next year. She's great as the Rani too! It was one of the happiest times of my life working on that story.

TC: HAD YOU WATCHED 'DOCTOR WHO' MUCH IN THE PAST ?

As a little boy I used to be behind the sofa, and I've tried to make this story in a way that I'd like to think there will be some little children somewhere peering over the top of the sofa at it because I think they love it! I've tried to make it entertaining.

GL: HOW WERE YOU APPROACHED TO DIRECT FOR THE SHOW ?

John Nathan-Turner asked me to do it, having asked me to do one

before which didn't work out. That one was about Concorde. TC: DID YOU FIND THE BUDGET FOR 'TIME AND THE RANI' RESTRICTIVE? Well, I was given 3 days in the effects workshop and I finished up taking 15! But the important thing is to get the artists finished on time. You have so many days of OB and so much time in the studio and that's got to be adhered to because there are so many people involved and you can't really afford to overrun on that. But I do feel that, in post production, if you can improve something you should. We're still talking money, but not mega-money. It's in all our interests to get that programme as good as we possibly can. This particular script requires a lot more special effects than usual.

GL: WERE YOU HAPPY WITH THE SCRIPT? APPARENTLY INCOMING SCRIPT EDITOR ANDREW CARTMEL WAS ANYTHING BUT...

There were some changes I wanted to make and did make. Some of it was a little impractical. Andrew was never particularly happy with the script, but then he didn't commission it. Everything was late though, I think because Grade and Powell weren't sure whether there was going to be another series. When they did decide to go ahead John commissioned a script by Pip and Jane Baker who have always had the reputation for being very quick and they knew the set up.

The day I arrived the first draft of the first episode arrived so I didn't know what was happening either. But I think it's a good story actually. We had lots of conferences, chats and a few arguments, but then that's always helpful.

TC: HAD ANDREW AND SYLVESTER ARRIVED BY THE TIME YOU WERE COMMISSIONED TO WORK ON IT THEN?

Andrew had but when I arrived the new Doctor hadn't been cast.

TC: SO 'TIME AND THE RANI' WAS WRITTEN FOR—

—a new Doctor, we didn't know which one though.

TC: SO DID YOU HAVE TO WORK THE SCRIPT AROUND A BIT ONCE SYLVESTER WAS CHOSEN?

There were certain things we did but not many. He is a very clever actor and he decided with John and makeup and wardrobe and myself on certain things.

When I arrived there were 5 possibilities for the role of the Doctor and we then screen-tested 3 of these. I directed the screen-tests in which Andrew Cartmel wrote 2 scenes and Janet Fielding came back to play the companion. There was a 'time to go' scene and a sad little scene with a companion (Janet) leaving. We rehearsed the three of them in the afternoon and then we went into a presentation studio in the evening and recorded them onto VHS. Jonathan Powell was involved in the selection process and he saw the tapes the next day. All I can say is (and I won't mention who the other 2 were) Sylvester was by far and away the best. He's very funny and a great entertainer who takes his job very seriously and I couldn't think of anyone better. I haven't got enough praise for him!

GL: WOULD YOU COMPARE SYLVESTER IN ANY WAY TO PATRICK?

No, they're totally different. I thought Patrick was good too, but Sylvester's much more energetic, younger and physical. He's got a lovely sort of rubbery face, very amusing. He plays the spoons very well too!

TC: HAD YOU WORKED WITH HIM AT ALL BEFORE 'DOCTOR WHO'?

No, but I'd seen some of his work at the National Theatre. We hit it off very well, and obviously being the first director he worked with as the Doctor he relied on me a bit and we were all wondering how he would play it so we worked together, but he did most of the work on guiding himself into the role.

We wanted to help one another and I think we did. There were certain things I told him, like I thought he was a bit too funny to start with and he was losing a little bit of the mystery of the Doctor, but I only had to tell him that once in rehearsals and immediately he took the point and changed it and he was perfect. I think, also, we had to get over the fact that Colin Baker wasn't the Doctor any longer. Normally they have the changeover, so we had to find a way of regenerating the Doctor into his seventh persona.

TC: THE OBVIOUS WAY AROUND THAT WOULD HAVE BEEN TO AVOID A REGENERATION SCENE ALTOGETHER, BUT YOU DO ACTUALLY HAVE ONE.

Well, as you will have seen by now the Rani sucks in the Tardis and it lands and she says "Leave the girl, it's the man I want!", and then the monster goes up to the Doctor who is dressed as Colin Baker (a blond wig and a bit of makeup, hardly any). As the Tetrap turned him over we did a long mix and change and there is a video effect which goes over it and he gradually changes into Sylvester. But up until the end of the first episode he is always in the old Doctor's clothes.

TC: DID YOU LOOK AT ANY OF THE PREVIOUS REGENERATION SCENES TO SEE HOW THEY'VE BEEN DONE IN THE PAST?

No. We were not at first going to do much on this. It was a last minute thing because one had assumed that being dragged through space and time had already caused him to regenerate and arrive as the seventh Doctor. But when we were in the studio John thought we ought to make more of this and he was quite right. It worked very well.

GL: DID YOU HAVE ANYTHING TO DO WITH THE NEW TITLE SEQUENCE?

No, that was John and the graphics people. They're computer

graphics now which look very good. There were problems but only because they were late and when I was editing TIME AND THE RANI they weren't ready, but I think they're fine. The closing titles weren't so good but John's had them tampered with and they look great now.

TC: DOES BONNIE LANGFORD WORK WELL WITH SYLVESTER?

Very well, yes, she's such a professional! In the story Kate has to become Bonnie and she does that very well too. She has a red wig and the same clothes and takes off Bonnie's voice and walk—it's hilarious! There's quite a lot of comedy in it. Actually Kate was very sensitive about it to start with because not knowing Bonnie she didn't want to take her off and upset her, but there was none of that at all. They talked together about it and she watched Bonnie in rehearsal and I think she also got an old tape of her and watched that too. But then, she's a marvellous actress and a great mimic now! It works a treat. The walk is wonderful!!

GL: DID YOU HAVE ANY SAY IN SYLVESTER'S COSTUME?

Oh yes, one talked about scarves and umbrellas and things. The question marks on his sweater were Ken Trew's idea, or maybe John's. Very effective I thought.

GL: THERE'S ALSO A NEW VERSION OF THE THEME TUNE MAKING A DEBUT IN THIS STORY.

Keff McCulloch's marvellous, a great find, and he's written some lovely bits of music for the story. I've just been working with him and Dick Mills of course in post-production and we finished episode four at 10am last Friday.

GL: HOW IS THE STUNNING BUBBLE EFFECT ACHIEVED?

We spent more hours talking about bubbles than anything else! The special effects designer Colin Mapson was thinking of building a physical bubble which we could bounce around a bit but it would have been very expensive. The designer, Geoff Powell, had done a course with the computerised Paintbox process and thought it should be done electronically. Paintbox is all done in post production and it's very difficult to visualize because you think 'What if it doesn't work—I've had it!', but eventually I became more and more convinced that Geoff was right. So we set up a test and we saw how we could move the bubble around the screen and eventually we did a sort of mixture of the two: we recorded the people who were in the bubbles against a CSO backcloth so we could move their size afterwards to fit the size of the bubble. Then the actual bubble itself started off as a piece of glass that we could put a model into, so some of the shots had actual people in which we could turn round electronically using ADO. The main bubble was done with Paintbox and then animated with the real person inside (don't ask me technically how it was done!). We fiddled around for a couple of days before we got the thing working and it looks great doesn't it? I think it's quite an achievement—it's quite stunning.

What we did do on location was the explosions, so when the bubble hits a mountain or a rock that is actually real. So I was saying to the cameraman 'Here's where the bubble starts, just imagine it's now spinning round and round and picking up speed and lifting off, lift off with it and pan slowly across with it and that's where the explosion is, and ready Colin? and BANG!' So we fitted the bubble to the picture which was a very funny way of doing it because normally the cameraman follows something and this time he had nothing to follow, but it worked very well and there are lots of other effects too. The Tetrap has a net-gun that spews out an electronic net which falls on people, and there's a model for the exteriors matted in on a rock at the location. They are bat-like creatures so not only do they have four eyes but they move around quite quickly. When they are in repose they hang upside down like bats with their feet on the ceiling, so we had to get the flying ballet people in to do that, and of course Mel gets captured and strung up!

TC: SHE'S A GOOD SQUEAMER!

Oh God, my eardrums!! She's certainly good at that!

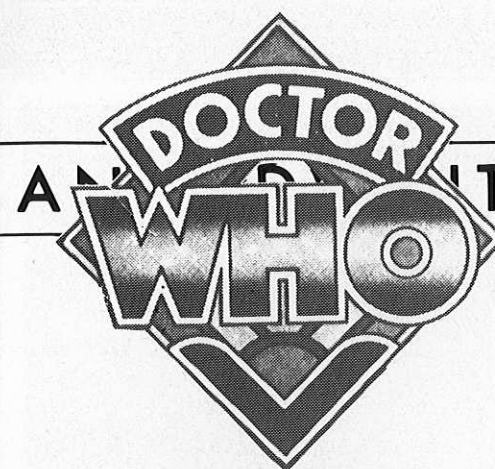
GL: DID THE CIRCUMSTANCES OF COLIN BAKER'S DEPARTURE CAST A CLOUD OVER PROCEEDINGS?

Not at all, no. In fact I know Colin because I've worked with him before (not on DOCTOR WHO) and only recently we were sitting at next door tables at Joe Allen's restaurant. We had a long chat and I said 'I'm coming to do a DOCTOR WHO', and he said 'Oh, you're not! I've been dying to work on that with you!'. And of course he'd just left the series and we had a laugh about it and he was fine.

Certainly, as far as my one conversation with Colin was concerned, there didn't seem to be any hard feelings. His attitude was 'that was that'. What's extraordinary, quite amazing, with Sylvester is that as soon as it was released to the press that he was going to be the new DOCTOR WHO he was instantly a star! No one had seen any of his work but everyone wanted to know him and he was off to a convention in America the very next day! He can go to the States any time he wants and go to these conventions, it's quite extraordinary! Though none of us had shot a foot of material with him he was already a star!

TC: WERE YOU SURPRISED WITH THE NEW TIMESLOT?

Yes, I think I was surprised. I think it's probably quite good



AN ADVENTURE · IN · SPACE · & · TIME

The Concluding Chapters

from the new CMS distribution address:

13 Northfield Road
Borehamwood, Herts WD6 4AE

stating issues required and enclosing
full remittance
cheques and P.O.s payable to
J. Jeremy Bentham

£1 per issue
plus an A4 SAE

Back issue service available

ISSUES IN STOCK NOW
THE CURSE OF PELADON
THE SEA DEVILS
THE MUTANTS
THE TIME MONSTER
SEASON NINE SPECIAL
THE THREE DOCTORS
CARNIVAL OF MONSTERS
FRONTIER IN SPACE
PLANET OF THE DALENS
THE GREEN DEATH
SEASON TEN SPECIAL
THE TIME WARRIOR
INVASION OF THE DINOSAURS
DEATH TO THE DALENS
THE MONSTER OF PELADON
PLANET OF THE SPIDERS
SEASON 11 SPECIAL
EPILOGUE



"THE MOMENT OF TRUTH APPROACHES"

ROGER DELGADO—A TRIBUTE was exceptionally well received by the readers, generating an unprecedented amount of feedback commending the long overdue release of such a publication. Here are just a selection of your letters...

TIM NEAL, Loughborough, LEICS

I have just finished reading the Roger Delgado Special and, without your prompting, I felt I just had to write in and compliment the team who put it together. On a material front the production is superb—neat uniform layout, perfect photo reproduction and high quality paper. It is so professional it easily surpasses the efforts of Marvel and rivals Visual Imagination's Starburst for style. But appearances can be deceptive, as DOCTOR WHO the programme itself demonstrates: nice sets, shame about the plot. Roger Delgado—A Tribute, however, is worthy of the name. The critical synopses made fair, pleasurable reading, highlighting each story's good points and the involvement of the Master without being too afraid to admit their weaknesses in this, a dedicated issue. Using a different reviewer for each tale also gave a more rounded opinion. But by far the most engrossing and moving articles came from the actors themselves. Jon Pertwee didn't have much to say, but the others, especially Katy Manning, John Levene and Richard Franklin (who all joined or established themselves alongside Delgado), provided emotional pieces with true affection for the man everyone loved to hate.

Even though I latched onto the show in the very early '70s, my only clear memory of any Master-involved story featuring Roger Delgado is THE SEA DEVILS, but the legacy of his portrayal is legend even to those brought up on the more theatrical rendering of Tony Ainley. My initial reaction at the prospect of a DWB Special "wasted" on a wallow into self-indulgent nostalgia that would display little honest reverence to the man was abject annoyance. You proved me so very wrong.

MARK SAUNDERS, Poole, DORSET

Roger Delgado—A Tribute was excellent and long overdue. A real incite into the man, his career, and his performance as The Master, and so obviously a labour of love by Michael Piatkowski. From cover to cover I read every word with absorbed interest. He was so obviously loved and admired by those around him, and while this is usually said of any deceased actor, the words of his colleagues had a genuine ring to them and you really felt that here was a lovely guy who is, and will continue to be, sorely missed.

My enjoyment of Mr. Delgado's performances in DOCTOR WHO and elsewhere is now permanently heightened after reading this sincere and honest tribute.

SHELDON COLLINS, Stanmore, MIDDY

Well, what can one say? Congratulations to you and Michael Piatkowski for producing one of the finest magazines I've ever seen in Roger Delgado—A Tribute, a truly masterful effort! From start to finish it was a joy to read. The tributes by the stars were especially touching, particularly John Levene's tribute, and how nice of him to let us see that fantastic photo of him with Roger.

Sadly I can't imagine in the future a similar tribute to Anthony Ainley's Master being published. The Delgado tribute features some of the best elements in the show's history: Jon Pertwee, Jo Grant and UNIT, Letts and Dicks, top-notch writers and directors (Holmes, Sloman, Hulke, Ferguson, Barry, Briant...) and stunning



DOCTOR WHO stories like TERROR OF THE AUTONS, THE DEMONS, THE SEA DEVILS, FRONTIER IN SPACE... Somehow I don't quite think that an issue made up of contributions from John Nathan-Turner, Eric Saward, Colin Baker, Matthew Waterhouse and Bonnie Langford, together with writers and directors like Pip and Jane Baker and Ron Jones, and reviews of stories like TIME-FLIGHT, THE KING'S DEMONS, MARK OF THE RANI and THE ULTIMATE FOE, would have quite the same impact...

DEREK GRAY, Banffshire, SCOTLAND

The Summer Special tribute to Roger Delgado was magnificent. I would like to thank Michael Piatkowski for his hard work in producing such a memorable tribute, for it was not only a fine salute to one of DOCTOR WHO's most dearly missed actors, but a nostalgically superb reminder of what was for me, and I'm sure for many others too, the greatest years of DOCTOR WHO: the Pertwee era.

ADAM KING, Boston, LINCOLNSHIRE

Many thanks for the superb Roger Delgado special. It was great to see the big names in the unique Pertwee era together with the better known fan writers all contributing.

PHILIP TRICKER, Sudbury, SUFFOLK

The Roger Delgado tribute was extremely well-presented, from the short overview of his career, to the individual recollections of his many friends. It made me realise just how loved and missed this man really is. It was a truly excellent publication and a tribute anyone would be proud of. Thank you.

STEPHEN RODDAM, CLEVELAND

The Roger Delgado tribute magazine was well worth the wait. Quality printing, thought-provoking and well-written articles, and above all an immense amount of care all came together to produce a fitting tribute to a fine actor.

I remember Mr. Delgado's first appearance clearly. From those first moments I was hooked on the character, and even now his appearance on screen has a magnetic effect, whether he is playing a major character like the Master or a small role in a film recently screened on television. A truly remarkable man.

DARREN SHORT, Longlevens, GLOS

Congratulations on the superb Special, a wonderfully nostalgic issue, well illustrated and revealing, and not a mention of JN-T at all! However, as is the case with all such tributes, the vast majority

of readers could never fully appreciate many of the comments on Delgado's persona since they never knew him anyway. This tends to make the tributes from the Pertwee regulars seem repetitively self-indulgent, whereas the only 'consolation' for WHO fans is that they can value Delgado on a strictly professional level.

Nonetheless, a marvellous Master he was and an important contributor to an era where the programme was respected as an artistic effort and not as a vehicle for money-making.

TIM WESTMACOTT, Potters Bar, Herts

I have no love for the Pertwee era, it being a little too dry for my taste generally, but the character of the Master was one element that I did enjoy. Your tribute to Roger Delgado was a magnificent memorial to DOCTOR WHO's best villain and it would be nit-picking to mention any flaws, so here goes: did I overlook it or was there no mention of his appearance in Quatermass; I disagree with the statement in one of the reviews that unlike Delgado, Ainley took several stories to establish himself. One might say that to compare the two portrayals of the Master is like comparing a Saab to a skateboard but Ainley's performance in LOGOPOLIS was, in my opinion, his best, but from then on, well, as John Levene said, it is so easy for an actor to be "misguided".

RONALD McDEVITT, Fife, SCOTLAND

As a tribute the Delgado Special is excellent, but personally I would have preferred the usual mixed bag of articles covering many aspects of the programme rather than devoting the whole issue to one person. Hopefully, if there are plans for a Troughton tribute, it will attempt to cover many aspects of his era rather than just the man himself. I do feel the reviews of Delgados stories could have just effectively been used if spread out over a number of issues.

ED: This year's Winter Special will revert back to our usual mix of articles and will be similar in format to our last Winter Special incorporating another supplement on those black and white years of DOCTOR WHO. However, such was the positive reaction that greeted this tribute that we are planning another for a future special release. If it goes ahead the subject will be DOCTOR WHO's most prolific and greatest-respected director of all—Douglas Camfield. If you can offer help towards this ambitious project then please write to the editorial address for further details. (ROGER DELGADO—A TRIBUTE still available at £1.75 inclusive of P & P).

and Michael Grade has been very clever.

GL: WHY WAS THE TITLE CHANGED FROM 'STRANGE MATTER' TO 'TIME AND THE RANI'?

'Strange Matter' was always a working title. The story is only concerned with strange matter in the final episode, so it would have been confusing as a title. I don't know whether it was Pip and Jane or John or even Andrew who changed it to TIME AND THE RANI.

GL: WHAT WERE YOUR FEELINGS ON USING VIDEO ON LOCATION AS OPPOSED TO FILM ON 'KNIGHTS OF GOD'? WHICH DID YOU PREFER?

That's a very difficult question to answer because video is right for some things and film for others. Knights of God I'd have hated to have done on video. Nowadays with the advent of the single camera technique of doing video (OB) outside on location it's great! I always used to say, no question, film is better because you could light and work on one shot rather than three cameras cross-cutting as in the studio, but now you are using a single camera technique the quality of the light and sound is as good or better than film. For DOCTOR WHO—with all the effects that go on afterwards—it's so much better that it is electronic and also for inserts between location and studio the quality remains the same, whereas if you cut between bits on film and bits in the studio it jars.

GL: DID YOU NOTICE A DIFFERENCE ON THE TECHNICAL SIDE IN THE YEARS WHICH PASSED BETWEEN 'BLAKE'S 7' AND 'DOCTOR WHO'?

Oh yes, quite amazingly different. Quantel I don't think had been invented then and of course it's improved the quality of the programme enormously. This particular DOCTOR WHO has lots of effects in it and there are experts at the Beeb like Dave Chapman who work all this gadgetry. I would say what we are going to do here and he says 'Leave it to me' and off he goes! He's brilliant! John Nathan-Turner has got very good people around him.

TC: WHICH ELEMENT OF THE STORY ARE YOU MOST HAPPY WITH?

I was very pleased with the bubble and the look of the Lakertians. We discussed them a lot and I decided I wanted them to be beautiful people—blond and Aryan—very lethargic but a very beautiful race, so I cast beautiful people like Wanda Ventham and Mark Greenstreet. I cast beautiful people and then plastered makeup all over them! And I wanted the monsters to be really nasty. I think they are pretty horrid.

I struggled a lot over the point-of-view shot of Mel through the four eyes of the Tetraps and I wondered whether to quarter the screen and have one eye at each corner, but I ended up taking the four shots and putting them one on top of the other, and then I made up my mind that when necessary the monsters would blank out their other eyes and focus on the one. They do all sorts of heavy breathing and speak in a funny language, of course, but the Tetraps are a fine bunch of people!

GL: WOULD YOU BE HAPPY TO WORK ON 'DOCTOR WHO' AGAIN? Yes, John's got a very good and happy and workman-like atmosphere. The mix is right—you can laugh about it and yet it's taken seriously at the right moments as well. I've never worked so hard in my life, but the more you put into something the more you get out of it. For me it's been a great experience and I've thoroughly enjoyed it. Yes, one day I'd love to come back. I've tried to make it slick and look good and sound good and I hope you all enjoy it.

TC & GL: ANDREW MORGAN, THANK YOU VERY MUCH.

(...continued)

pathise with them—remembering DWB's own ever-soaring printer's costs—issuing extortionate invoices for the mistaken use of inconsequential photos (the one in question being of Joan Simms brandishing a gun on page 4 of DWB#39) may be one way (if rather impractical) of attempting to slightly balance your books, but is not likely to endear you to your readers! The apparently uncredited photo was accidentally used by us in the mistaken belief that it was a BBC photo which, used at the time (within a month of THE MYSTERIOUS PLANET being aired) would normally be issued free of charge as a publicity still. As it transpired Marvel soon informed us it was actually one of their own photos taken on location of that story, but instead of requesting a retraction for erroneously using it we were stunned to receive an invoice for, wait for it, £50 (plus 15% VAT!). Not making much light of the fact that they themselves are also guilty of using other people's material without the direct permission of the artist, what is the world coming to when large organisations start pestering the hands that feed them to, in effect, finance their own publications?! Needless to say, DWB is steadfastly refusing to pay this ludicrous amount in full!

IN OUR REVIEW OF THE FANZINE STAR BEGOTTEN LAST ISSUE, WE INADVERTENTLY LEFT OUT THE ADDRESS FOR YOU TO SEND YOUR ORDERS TO. COPIES OF THIS SUPERB NEW FANZINE CAN BE OBTAINED AT THE PRICES QUOTED FROM: STARAKER PUBLICATIONS, 28 DODGSON AVENUE, LEEDS LS7 4BL.

VIPOD MOR

A new Dr Who Fiction Magazine from Edinburgh

"All the best in fiction we could imagine, for the best price you could ever imagine."

Part One of our serial "Network of Blood"

Stunning artwork by Paul Mudie and Nigel Thomas

Cartoon Strip:—"The Death of Davros"

And much more!

Cheques and POs to:—Graeme Galloway

Contributions please!

ONLY 75p (£1 INC P & P) From:—

Vipod Mor Publications
GRAEME C. GALLOWAY
84 DURHAM AVENUE
DUDDINGSTON
EDINBURGH EH15 1RW

NEXUS

The Journal of Imaginative Media

COVERING THE VISUAL ARTS: Film, Television, Video and Comics.

ISSUE 1: KUROSAWA'S SAMURAI MOVIES, DOCTOR WHO COMIC STRIPS, CLIVE BARKER, THE SINGING DETECTIVE, LIFE AND LOVES OF A SHE DEVIL, and WHEN THE WIND BLOWS.

ISSUE 2: WARNER BROTHERS CARTOONS, THE CONCERNS OF DAVID CROHENBERG, THE QUATERMASS MOVIES, ADULT COMIC BOOKS and A ZED AND TWO NOUGHTS.

PLUS FILM, TV, VIDEO AND COMIC REVIEWS. Issue 1: The Fly, Short Circuit, Peggy Sue Got Married, Freddy's Revenge, Company of Wolves, Zircan, The Prisoner, Electra Assassin. Issue 2: Star Trek - The Voyage Home, Little Shop of Horrors, Gothic, House 2, Critters, A Room With A View, Mad Monster Party, The Beano. Also regular book column: Robert Rankin, Roger Zelazny, Eric Frank Russell, Italo Calvino.

AVAILABLE from your nearest SF/Comic Bookshop, or by mail order (price £1.45 each including postage and packing, cheques payable to NEXUS PUBLICATIONS) From:

NEXUS
38, WELL COURT
DEAN VILLAGE
EDINBURGH
EH4 3BR

WOULD YOU LIKE TO OWN OVER 30 SIGNED PHOTOS OF THE DR WHO CAST OVER THE PAST 24 YEARS, OR A GENUINE PIECE OF ARTWORK BY CHRIS ACHILLEOS?

On the 28th February 1988 a raffle is to be drawn at the 'White Hart' Convention. The raffle is in aid of 'The Greenwich & Bexley Cottage Hospice'. The above are the 1st & 2nd prize.

Raffle tickets cost just 50p each and there is no limit to the amount you can buy.

ABROAD: \$1 (U.S.A.) - inclusive of return postage.

Please make Cheques, Postal Orders & International Money Orders payable to:—

MS J.M. RIDDLE
48 LENSURRY WAY,
THAMESMEAD,
LONDON.
S.E.2. 9.S.Z.
ENGLAND.

Accompany all U.K. orders and ANY enquiries with a STAMPED SELF ADDRESSED ENVELOPE!!!!

(Would you please state where you saw this advert, when making an order. Thanks)

Roger Delgado -

This highly acclaimed publication is now available as an independent 32-page magazine.

To obtain this invaluable collectors' piece, send a crossed cheque/PO for £1.75 and an A4 24p SAE (or £2 inc) to: DWB Delgado Tribute, 5 Whitegate Gardens, Harrow - Weald, MIDDLESEX HA3 6BW.

A Tribute

SPECIAL DWB OFFER 4

WHOVIAN TIMES TIMES™

NOW AVAILABLE DIRECT FROM DWB—AMERICAN AND CANADIAN IMPORTS OF THE LEADING STATESIDE AND NORTH AMERICAN DOCTOR WHO FAN CLUBS !

The WHOVIAN TIMES is the official newspaper of the DOCTOR WHO Fan Club of America—the largest DOCTOR WHO organisation in the world with nearly 50,000 members—and one of the few to be authorised by the BBC. WHOVIAN TIMES is a quarterly publication with regular columns, features, news and merchandise offers and is professionally produced in authentic newspaper format, fully typeset and most issues in full colour.

We have imported three recent issues, including the latest, for this offer, and depending on your response and reaction to this refreshingly different type of WHO publication, hopefully more issues will be offered in the future...

VOLUME 9: A bumper 20 page issue with 8 pages in full colour to

get your collections off on a good start. The cover features a colour poster of Patrick Troughton from FURY FROM THE DEEP and inside contains a report from JN-T on the making of Season 22, a DW FCA interview with Ian Marter, Features on The Making of the W.H. Allen Programme Guides, Graham Williams, The Master, Nyssa and The Early Years, and, to top it off an exclusive interview with Patrick Troughton.

VOLUME 14: A William Hartnell poster-cover preludes features on Verity Lambert, THE KEYS OF MARINUS, Jeremy Bentham previewing his Early Years book and an interview with Carole Ann Ford, + columns by Nicholas Courtney, Jeremy Bentham and JN-T.

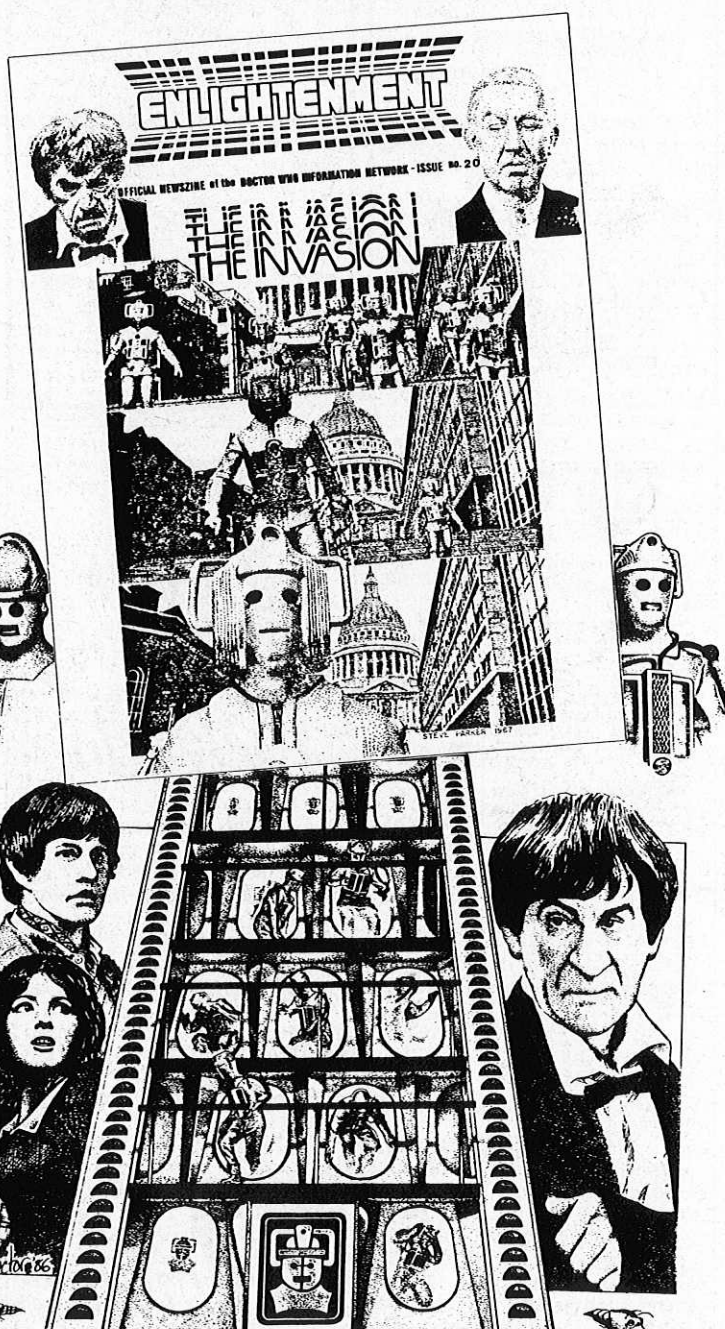
VOLUME 16: Latest issue features a full colour cover poster of Louise Jameson, and within the 12 pages you'll also find features about DOCTOR WHO's future on PBS television, US reaction to Colin Baker's sacking, monsters in DOCTOR WHO, Debbie Watling interviewed and a 1963-74 Programme Guide (Please note the latter two items are based on similar features that appeared in DWB#s 29 / 30 and 34).

VOLUME 9 = £1 40, VOLUME 14 / 16 = £1 each (all prices inc' P+P).
BUY ALL THREE = Only £3 !

Are you in need of Enlightenment from a Canadian perspective ? This is the magazine of the DOCTOR WHO Information Network, the largest organisation of fans in North America. Each issue (213 x 275mm) features 20 pages filled with Canadian news, reviews and views on all things WHO-related and already boasts a worldwide readership on the strength of its intelligent and well-presented content. DWB would like to offer Enlightenment as each new issue is published, but once again this very much depends on YOUR response to our special offers...

Initially we have five different issues on offer, the most recent being #20 (shown left, the other 2 attractive pieces of artwork coming from the covers of #s 13 and 19 which are also available). One issue = £1 65, 2 issues = £3 20, 3 = £4 75, 4 = £6 25 and 5 = £7 75 (all including P+P).

SPECIAL OFFER: All issues of WHOVIAN TIMES and ENLIGHTENMENT listed here—£10 (P+P FREE !!)



Please make your cheques / POs payable to DWB and forward to: SPECIAL DWB OFFER 4, 5 WHITE-GATE GARDENS, HARROW-WEALD, MIDDLESEX HA3 6BW